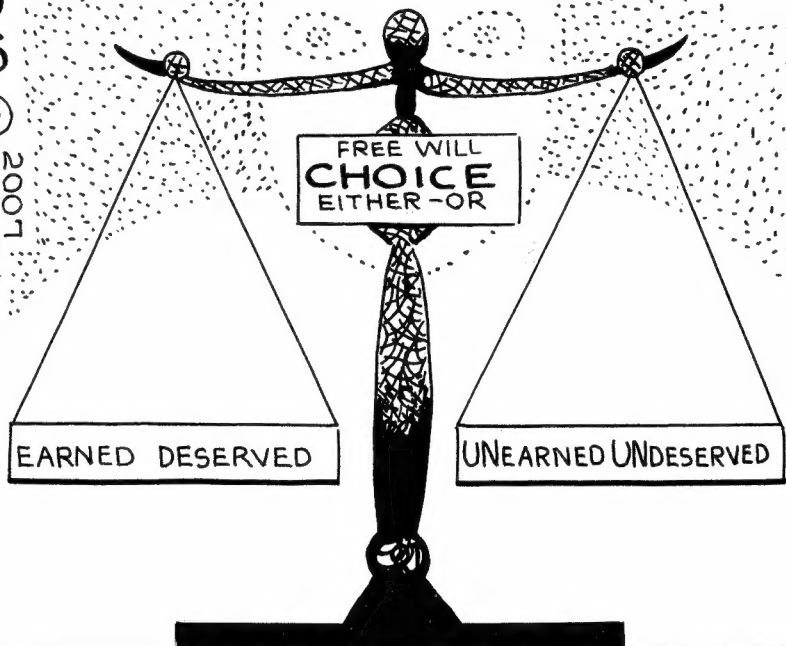


# THE AVENGING MIND

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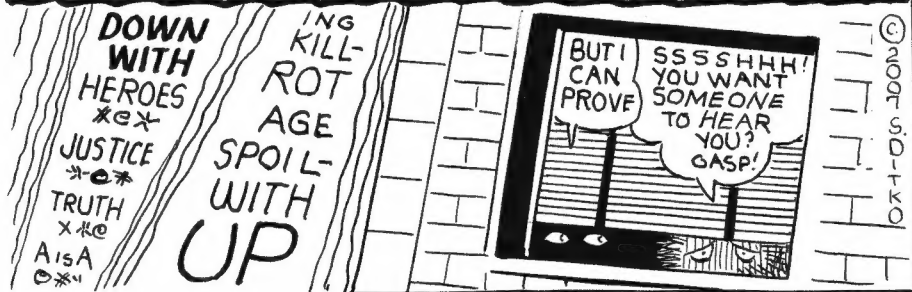
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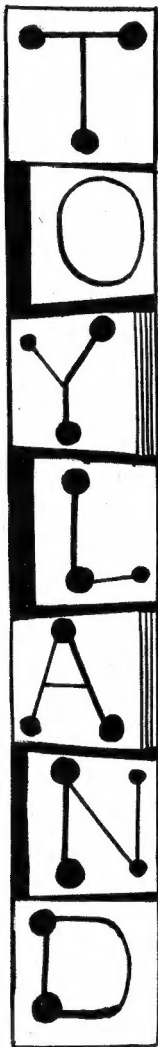


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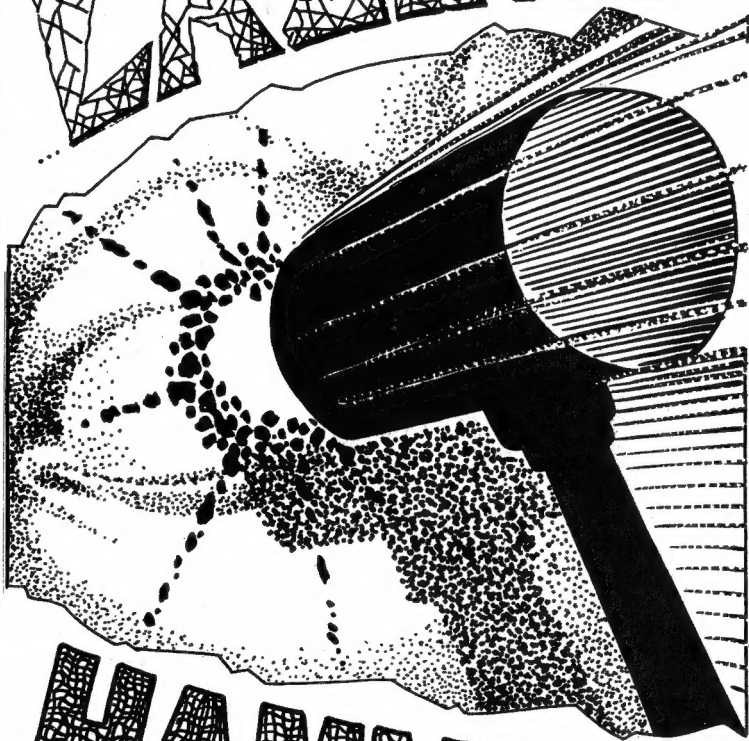
THE SCALES OF  
JUSTICE





ARE YOU A USER OR A VICTIM OF...

WAZZLO'S



HAMMER?

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(1)

## TOYLAND

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Like in the James Bond movies where Bond is given a license, by an authority, an official government permission to kill enemies threatening the British crown, there is a license to destroy, not from a government or a law, but one by some authority to establish a precedent, the principle of destruction, a permission to destroy a certain type of threat or enemy.

This can be seen, shown, with a recent real life example.

A Russian, Alexander Livinenko, became a British citizen and was living and working in London. Some authority gave another person a license to poison, to kill, Livinenko.

The authority, license, operates in military combat with soldiers facing an enemy.

It's with criminal gangs, their power struggles with hit men, contract kill, etc.

It's with the law/police against armed criminals, killers.

And it's even with rioters believing they have the authority and license to smash, destroy, loot the property of others and to terrorize, even kill, the innocent who get in their way.

It doesn't matter the type of immoral, illegal authority that grants the license to kill, smash, destroy an individual or make thousands of human lives into corpses. The principle (and motive) is the same as will become increasingly clear and convincing.

So let's examine the license context. One would think that book, newspaper, magazine, publishers, editors, writers, anyone whose main tools are facts, words, definitions, language for valid communications, would be the greatest defenders, have the greatest self-interest, self-respect, for facts, reason, logic, objectivity, valid definitions and seek the clearest, most honest communications with self and from others with all communication products respecting reality, man, mind and life.

One would also believe them to be vigilantly against all attempts, all forms, of anti-reality, anti-mind/reason, against fallacies, deceptions, corruptions of truth, propaganda, against all forms of deceit, irrationality in communications and in life.

But with that very understanding of what correct, honest communications must consist of is the very tempting opportunity to cheat, manipulate and corrupt with words, language, communications for one's own dishonest, unfair, underserved, unearned advantage.

So the power for the good is also the power for tempting, compromising, and the opportunity to corrupt, to even destroy, the good for one's own dishonest gains.

It is first done by rejecting the values of one's own mind, its rational integrity. That mind then must keep rejecting facts of reality, of A is A, of objectivity, of truth, honest communications and keep denying justice, the truly earned and deserved.

It is a damning self-confession.

It is a confession of deliberately seeking, wanting, of granting to oneself, the authority, the license, to be anti-reality, anti-man/mind and, not only to get away with it but, to be rewarded, to profit from, the deliberate negation of rational, positive, life values.

Another real life example. The press has rejected the principle of objectivity, of the truth corresponding to a fact of reality, that A is A, for their self-serving claim: "The public has a right to know." What that objectively means is that an abstraction, "the public", a non-biological entity, a non-living entity, a nothing like a ghost or a gremlin that one cannot see, point to, in fact and in reality, actually exists as a single, living being.

So the non-existing has a moral, legal "right" to be told whatever can be known and by whatever immoral, illegal means because the press authorities "license" their news gathering methods and practices.

Check the library. There are regularly published books on deliberate, biased reporting methods, of slanted coverage, doctored photographs, tapes, etc. concerning business (bad) the environment (good) the war (bad) profits (very bad), etc.

Yet, the "public's right to know" via radio, TV, newspapers is not given to the public for free. That "right" has to be first paid for by individuals with a prior cost of a radio, purchase of a TV set or paid for daily with newspapers.

So we have a press industry, an authority, giving itself a license to be non-objective like leaders of nations, authorities, keep giving themselves and the United Nations authorities a license to be unconcerned with actual rights, freedoms, of dictatorial member nation's citizens.

The comic fans variation of that authority and license is their claim that they have a "right" to interview professionals, to know what is none of their business, to publish any "fact", "truth", arbitrary opinion about the industry and its professionals.

Examples of their authority and non-objective license are found wherever fans express themselves.

We can now turn to a specific case relevant to the comic industry.

"Asked point blank by a fan if things in the Marvel Universe will ever go back to normal after being

'screwed up' by **House of M** and **Civil War**, Joe Quesada said, 'These toys are meant to be broken. If we just told stories that kept the status quo, nobody would be in this room, and I'd be out of a job. They're meant to be thrown against a wall, smashed together, and built back up again.' ("Baltimore 06: Cup o Joe", *Newsarama.com*, 10 September 2006)

First, let's examine and understand a necessary and fundamental distinction: The natural (disease, germs, etc.) and the man/mind made (science, medicine, cars, computers, etc.).

Everything man/mind made serves some purpose of being useful, good, practical or mistaken, useless, bad.

And almost everything man/mind made can be used to serve some purpose that it was not originally, purposefully made for: Airplanes are made, used, for air transportation, a human good, a value for living. But they were used as a deliberate terrorist weapon for the destruction of a life-serving, economic creation and for the deaths of innocent lives.

Every mind can identify the authority and the license involved in that destructive action.

And words can be and are used for all kinds of negative purposes, for excuses, lying, rationalizing, propaganda, ideologies, pseudo-sciences, prestige, etc.

With that, let's examine that Joe Quesada sentence and some key words in the full context of comic book characters, stories, editing and publishing.

"These toys are meant to be broken", "smashed together" and "status quo".

"Broken" and "smashed" are not creative concepts but aggressive and destructive.

Next, there are two definitions of a toy: (1) "...a thing of little importance; trifle" and (2) "a plaything especially for children."

So the purpose of a toy can be useless, negative or useful, positive depending on the particular context and on the toy's purpose, function, of why it was made and what the end or goal it serves.

So a super hero comic book, a super hero, can be seen, held, as a "toy", a "trifle", of little use, value, to human life, so only fit to be "smashed", "broken".

Or the comic book, the "hero", can be seen, held, as important, useful, a real value for man/mind and life.

It all depends on the evaluating, judging mind, the degree of rationality, reasoning, and what is believed, accepted, as a valid standard of value—the intrinsic, subjective or objective—that is used, operating.

A toy as a plaything for a child can be for a purpose of activating, stimulating, broadening his mind toward new experiences, discoveries, opportunities, benefits, possibilities, etc.

A toy doll can give a young girl all kinds of new experiences, of playing at being a friend, a sister or even a parent, etc.

A toy game for a young boy can be used to play with learning various skills, being adventurous, competitive, competent, even suggesting a future career.

A further elaboration on toys is with the Montessori School for young children (3-6 yrs.). The Montessori teaching method is teaching with toys. A young mind implicitly learns identity—A is A, causality, if/then, etc.—in having to fit round, square or odd-shaped objects into their appropriate holes on a board.

Toy building blocks teach a mind that there must first be a solid base, a foundation, to build, erect, a firm block structure (pyramid, etc.). There is an implied hierarchy, ranking, for the whole to stand, exist.

What is learned implicitly is that contradictions of identity, A is A, cannot lead to success in the real world.

It is the still emotionally-driven mind that gets frustrated and wants to "smash" the "toy", the learning device, when it can't get the material, the identities, to act any way it emotionally wants: A square piece in a round hole, etc.

The child's mind has to identify, understand, learn to train the beginning of an ordered mind in the actual, successful doing. A pleasurable, rewarding experience.

A child's mind learns that if he wants a certain effect—standing blocks, etc.—his mind has to obey the non-contradictory, the facts, identities of reality.

In contrast, the Summerhill School for young children, like progressive education, rejects reality, i.e. identity, reason, objectivity, for subjectivism and a disordered mind.

The child is not to learn how to think, not to develop cognitive, intellectual efficacy, not to be an independent thinker, not to be an individual.

The child is taught to have a community, group, mind, to have collective opinions as to true knowledge on issues such as the environment ("Stop killing, murdering, trees"), scientific and ethical issues and practices, to have collective opinions on social issues (the "poor", the "needy", others less fortunate, etc.) and all involving a child's mind needing reliable knowledge, understanding, of psychology, morality, politics, etc., a whole philosophy.

The progressive child is taught, encouraged, to act on whim, on emotions, for gratifications, emotionally

to "smash" what has a specific identity for no reason other than that group mind can't competently deal with objective facts, identities.

Facts, truths, the real, are to be "smashed", "broken", as the workable best and the rational good, as the destroyed successful Twin Towers business offices and destroyed productive workers lives are to be replaced with justifying fantasy and illusions that the destroyed towers can be rebuilt better than before and that the murdered human individuals don't really matter as, in justice, they should.

Those valued irreplaceable identities had to be "smashed", "broken", for no other reason than to express feelings of being unfit for the real world, expressed by turning valuable entities, "toys", into pieces, into rubble, into corpses, into anti-authentic identities, all to "create" a pseudo self-esteem with irrational beliefs and actions.

The Progressives', all anti-objective education's, goal is to teach, train, the child's mind the need to "smash" particularly the status quo like property rights, i.e. the right to life, that the abstract community "mind", meaning some authority with a license, decides what is to be "smashed", to be "broken", turned into a non-, an anti-identity for some common good.

But what can one build from anything smashed?

The NYC Twin Towers were "smashed" into rubble. What was built is a rubble dump, graveyard material.

All the identities were "smashed" for no greater purpose than to destroy that which others had created and to kill innocent, productive human beings, all that to create a pseudo-self-esteem, an illusion of righteous power.

That kind of "smashed together" destroying is always in the name of some greater, higher purpose or good, be it religious, social, humanitarian, environmental or artistic.

"...stories that kept the status quo..."

The dictionary definition of status quo: "[L., lit., the state in which] the existing state of affairs (at any specific time), or existing condition (of anything specified): also **status in quo**".

So "status quo" means something constant, not changing like a law, a marriage, an existing comic book company or the latest on-going editor, etc.

Does keeping the "status quo" in Marvel Comics stories mean doing the same story idea over and over again and again—the "hero" defeats the villain, the "hero" keeps having personal problems, etc.?

But there never was any real "status quo" in Marvel stories or Marvel would just keep continually repeating, reprinting, the first original comic titles with no further, different issues made, published.

If there is to be no "status quo" then all the characters, their names, relationships, "toys", have to also be "broken", "smashed together" with all completely new "toys" with every issue.

And if no "status quo", then stop all reprinting.

Stop making "status quo", "hero" statues, "toys".

Smash merchandising.

Smash Marvel Comics (which is actually being done, with slow rot, without being realized).

So a super "hero" comic book, a story, is held as a "toy" with no real value, a "trifle" and of no real worth, importance, for a mind to see, buy, read, and must be "smashed" into some non-identity rubble.

Let's compare comic book stories with more serious novels. Both deal with handling characters lives, choices, actions and with good or bad results, endings.

Both forms give buyers/readers a fairly large menu of different types, degrees, of men/women characters, goals, why they choose to act the way they do, what for, and how they will or must end up as they do. It's: If this identity, then this must follow and end as it does.

In all stories, the reader/viewer can decide which characters he likes/dislikes, admires, would like to be like, to avoid, to fear, or envy, etc. He has choices.

If there are "smashed" identities of contradictory identifications, then everyone becomes a non-entity, indefinable by any valid standard.

The black-and-white standard has already been agreed upon by the majority as "smashed" into a grey rubble of more or less grey, into anti-heroes and non-entities, down to zeroes, a nothing, so useless.

The much maligned B-westerns showed a clearly defined moral code, a standard. Those westerns identified a range from good to degrees of wrong, to the bad/evil.

The cowboy in the "white hat" (good), the hero, fights fair, helps people in distress, defends the law, fights rustlers, lawbreakers, etc. He acts as an agent of justice.

The cowboy in the "black hat" (the bad), the villain, fights unfairly, cheats, stabs, shoots people in the back, steals property, robs banks, rustles cattle, etc. He acts as an agent of the bad.

The cowboy in the "grey hat" (a sneak), tips off the villains about gold shipments, spies on the sheriff, on honest people with wealth, spreads lies, is an agitator, etc. He is an agent of compromise and corruption.

The honest but uncertain sheriff doesn't have the information, knowledge, about the newcomer hero, so he's suspicious, tending to believe the lies of the local black and grey hats who are posing as helpful and honest townspeople. He is an agent still collecting, weighing, actions, evidence, for a legal judgment.

The confused heroine is also not trusting the hero because of the uncertainty of the sheriff and the lies from the black and grey hats. She is an agent of emotional and moral uncertainty.

Later, the anti-hero western's realism muddled the clear identities into greyness. "We're all alike."  
"Nobody is better than anyone else."

Black, grey, white western identities were "smashed" and the new "status quo" offered a character menu of hash or a stew with no clear identities to recognize, know and savor.

One who reads Agatha Christie's Miss Marple will find her saying "I don't like bad people who do bad things," and "It's a wicked act and the wicked should not go unpunished."

There is the goal of her Hercules Poirot: "The truth, always the truth," and his Spanish proverb: "God says take what you want, then pay the price."

For far too many today are the takers unwilling to pay any price.

They want mercy not justice. They do not want to be treated as they deserve.

They want to be treated better than they deserve.

So what kind of man-/mind-made offerings have the most value, worth, the clearest or the muddiest, for the best, the benevolent, or the worst, the malevolent kind of human mind?

The only real choice is: It's either/or.

So what is ignored/evaded is that there is a long, ongoing "status quo" in Marvel Comics company's very existence and publishing that needs to be "broken", "smashed together".

There are periodic operational changes in the company's "status quo" with different editors. But while these new editors create different personal styles, they all maintain the same editorial "status quo", that same anti-hero premise.

That anti-hero premise was initiated by a prior authority and is continually licensed to the new, changing, "status quo" editors.

Quesada himself is only the latest "status quo" mind, a different editorial body change with the same "status quo" editorial mind, the same "license" from the same original anti-hero "authority".

That same ongoing "license" is to "smash", create "broken" toys, i.e. various negative, destructive ideas, art, in a super hero story.

Every new "status quo" editor has the "license" and the incentive to "smash" whatever aspect of a hero that particular editor's whim finds gratifying.

What has to be ultimately "broken", "smashed" into a non-identity, is the original idea not of a valid comic book super hero but the idea that man is a rational animal, that a hero is any person admired for his qualities or achievements and regarded as an ideal or model, that a hero is a moral agent of justice embodying A is A.

That idea of an authentic hero is the ever remaining indestructible "status quo".

That ideal, that "status quo", is always rejected by all "licensed" editors continually trying to "smash" some positive man/mind made values ("toys") and continually unable to touch the reality of man and a hero.

So which identities, "status quo", remain at Marvel? One is the ongoing identifying label of "super hero". The "authority", "licensors", desired, preferred label is anti-hero with all its implications and manifestations.

The Marvel editorial mind could really try to "smash" the Law of Identity—A is A—of man as a hero, by smashing not the second, merely conventional hero label—Spider-Man—but what some editors tried to "smash" with the new Spider-Man costume: his visual identity, with a different, anti-Spider-Man costume, but the original costume, its identity, its reality, the original creation is the original creation, the visual, existing Spider-Man, and that "status quo" identity stymies them if Spider-Man is Spider-Man.

They need that original creation because they still want, need, to keep feeding off the two labels: super hero, Spider-Man, and my costume design, off the "toy" believed, held, as a "trifle".

So as much as the "status quo" Marvel editorial mentalities act to destroy, want to have them "smashed" to create "broken" pieces, those identities continue to mock, ridicule, their motive and their anti-hero, anti-mind behavior.

Beyond Quesada's explicit confession to create "smashed", "broken" toys, his confession clearly reveals, exposes, the source, the actual origin and the one who first assumed the authority, the power, and who first initiated, practiced, the idea that a hero is a "toy" to be "smashed", "broken", as an ongoing editorial anti-hero policy and duty.

That original source authorized the perpetual "licensing", the sanctioning, of the nihilist principle of envy.



That authority sanctioned in thought, action, goal and end to "smash", destroy, the real identities of a rational man/mind and the just hero (toy), "status quo".

That authority sanctioned envy, the hatred of the good, the just, pro-life serving, because it is the good.

That authority, in rejecting the idea of a valid comic book hero, started undercutting, deforming, the hero, contradicting the hero's identity, greying him so that one is unable to know what is the right, good, and what it means to be an agent of justice.

At that time in the 1960s, the overwhelming number of people in the comic industry (fans included) believed that a comic book character, especially a costumed character, was a hero fighting criminals and villains. There was the implicit black/white, villain/hero standard.

That authority started by showing it is permissible to deface a "toy", a hero, to esthetically start to spoil, introduce rot into, a hero's stature, identity, so soon no one will be able to know or to care what is objectively right or good or heroic.

The degree of tampering, undercutting, was not the true goal but that of those true heroic qualities, values, identities, of a hero as an agent of justice. Those identities were to "smashed", "broken", for all time.

This was not just a mistaken, free will choice. The freedom to undercut, deform, is a license, an ongoing editorial operating principle. It is a pseudo-creation, a higher "heroic" ideal and is a deliberate fraud, fake, an anti-hero as the true heroic, just ideal.

That original authority violated the Law of the Excluded Middle: It's either/or. Either a character named a hero (A) is a hero or that character named a hero is not a hero (not A).

There is no middle ground.

The deliberate introduction of some middle ground element, identity, is a violation, contradiction.

It is like deliberately introducing, accepting, spoilage (rot) into healthy food, introducing, accepting, intellectual spoilage (fallacies, lies, etc.) into healthy minds; introducing, accepting, moral spoilage (emotionalism) into healthy, ethical behavior; introducing, accepting, physical spoilage (germs as daily vitamins) into a healthy body.

That original authority started the downward slide on the negative, anti-, slippery slope by claiming the anti-, the flawed "hero", is the "true", "just" "hero" by the introduction and sanctioning of all kinds of spoilage (flaws, neurotic behavior, etc.).

With an authority, a licensing and sanctioning, the downward slide had to continue with increasingly greater spoilage and rot (the alcoholic Iron Man) to a continuing sliding downward to the level of hero stories, heroes, as "toys" to be "smashed", "broken", to where we now have some Marvel covers showing their super heroes in stages of rot, decay, the biological form of "smashed", "broken".

As an aside, other comic company editors, writers, have taken the authority, license, to kill some heroes. All companies do kill some supporting characters more for a shock gimmick, confessing their incompetence at achieving a needed, ongoing, dramatic story line. At DC, Speedy, the Green Arrow's kid partner, became a drug addict and there was the death of Superman and his "humanizing" so to be no better at handling his personal problems, life, than people in therapy.

As with the press mentality and its subjective floating abstractions of "the public" and the "right to know", the Marvel editorial mind operates with its subjective, floating abstractions "super" and "hero", neither "super" nor "hero" in any true correspondence to the correct intellectual, moral action.

The damage done to the authentic concepts of "the public" and "the right to know" and "hero" is objectively real and unjust damage.

And damage is damage.

That which is "smashed" is "smashed" and that which is rotten is rotten.

But there are things, identities, in fact, truth, justice, that will remain untouchable, inviolate, indestructible, not to be smashed: A is A and justice of the earned and the deserved as "status quos", unchanging, enduring and ever inspiring.

If no A is A, no real identity and nothing is or can be what it is, then every word Joe Quesada said is not the word he said.

If a word cannot have a "status quo", a specific, ongoing, conceptual meaning, identity, then there can be no real communication because then even identities such as Marvel Comics cannot be Marvel Comics. But either Marvel Comics is Marvel Comics or Marvel Comics is not Marvel Comics.

Which do you believe?

One cannot have it both ways at the same time and in the same respect.

It's either (A is A) or (A is not A).

And one has to accept the consequences of one's choice.





ON SUNDAY, MAY 21, 1972, AT ST. PETER'S BASILICA IN ROME, LAZZLO TOTH, WITH A HAMMER IN HIS HAND AND YELLING "I AM JESUS CHRIST," ATTACKED AND DAMAGED MICHELANGELO'S MASTERPIECE THE PIETA. AT THE INSTANT OF IMPACT, WHEN THE HAMMER STRUCK THE SCULPTURE, IT CLEARLY AND DRAMATICALLY EXPOSED A DEADLY CONTRADICTION IN MAN'S CHARACTER AND LIFE. IT REVEALED THE TWO FUNDAMENTALLY OPPOSITE OPERATING PRINCIPLES WHICH EXPLAIN THE NATURE AND THE CAUSE OF MANKIND'S UNPLEASANT HISTORY, THE REASON FOR MUCH OF TODAY'S TROUBLED TIMES AND THE DOMINANT BELIEF IN A PESSIMISTIC, HOPELESS FUTURE.

AN UNDATED NEWS STORY: A MAN RAN WILD IN THE ST. LOUIS CATHEDRAL IN NEW ORLEANS, DESTROYING A PRICELESS 100 YEAR OLD STATUE WHILE SHOUTING, "I AM THE HOLY SPIRIT." (2)

Either a super hero is a super hero, having all the legitimate qualities of a super hero, or the super hero is not a super hero and does not have the valid super hero qualities, identity, and therefore is a deliberate fraud, fake and a lie.

There must be a necessary "status quo" with ongoing identities.

Either Marvel Comics is Marvel Comics, a Marvel editor is a Marvel editor, and both are absolutely known, understood and can be continually, truthfully communicated or words, identities (Marvel, Marvel editor) must only be words as "toys", to be continually, eternally "smashed", "broken", and then there must only be endless conversing in a "smashed", "broken" alphabet, in useless, meaningless sound waves.

It's either/or, A or not A, or the famous "You can't eat your cake and have it, too."

There's a long, historical, ongoing war against the rational mind, reason, against an objective reality, with all kinds, forms, of protesters, "smashers": religious, nominalist, ideologues, the politically correct, ethnicities, subjectivists, pragmatist, etc. All the anti-minds using all kinds of authentic concepts such as "the public" and "the right to know", "reason", "hero", etc., to destroy the rational mind/reason and objective identification, understanding, and communication and actions such as by using planes to destroy property and human lives.

A mind must accept, use, A is A even in the very attempt to reject, "smash", identity.

Everyone who has read this far has accepted A is A to some degree. But not everyone will choose to accept what has been written as convincing or even important. Many will not be willing to continue to think about the issues or care to present their own case or be willing to face up to the implications or accept any valid conclusions. The material will be discarded like the latest newspaper reports on problems, issues, etc., the way most problems are dismissed, left to others. There will continue to be a stagnant, undefined, unsettling, uncomfortable status quo.

And the unvoiced thought: "Why doesn't someone else make everything right?"

The anti-identity mind contains the mental "broken", "smashed" identities of a self-"authorizing", a self-"licensing", a self-smashing of the rational, objective potentials in reality and in that mind.

It's a free will choice of self-negation.

One should accept the anti-minded for what it is, the anti-life. That anti-premise can only offer and deliver piles, forms, of "smashed", "broken" authentic potentials and actualities in the continuing slide down the slippery slope of anti-reality.

It's a choice every mind has to continue to make and will get the results it deserves, not in the pseudo-results of prestige, popularity, status, etc., but in justice, the truly, honestly earned and deserved.

Reality is the ultimate authority and its "license" of justice in treating everyone objectively is not in the immediate "public history" of losses (jobs, opportunities, etc.) or gains (prestige, money, etc.) but in real history's record where a man/mind/action has truly earned and deserved his mark or his stain.

## ROISLECXE

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This is one of a number of articles in response to claims in Stan Lee and George Mair's book, *Excelsior! The Amazing Life of Stan Lee*.

"As I've mentioned before, I really think I'm being very generous in giving him 'co creator' credit because I'm the guy who dreamed up the title, the concept and the characters." (p. 172) (We'll set aside the Lee/Kirby dispute over who is the "creator" of Spider-Man.)

"Generous" is defined as willingness to give or share. Lee's "very generous" implies his "giving" is the not earned, the not deserved, so not just. Is Lee sacrificing justice to injustice, justice to mercy, having pity, being charitable, in "giving" me a handout? So we were in no real sense a team or a collaboration even as the credits indicated?

"...dreamed up the title, the concept, the characters."

"Dreamed up" is a subconscious phenomenon, occurrence, and dreaming is actually out of one's control. A dream just happens in a mind while one is asleep.

"Dreamed up" means there was no actual conscious, conceptual effort. There is no actual, deliberate, purposeful effort or goal. It all just happened, like a vision or a miracle.

The mind didn't make any attempt to imagine or to fantasize.

Lee just woke up and there they were: "the title", "the idea", etc. At most, the "dreamed up", the "idea", in any conscious, wide-awake state is Lee's synopsis of a Spider-Man story.

But that "dreamed up" and synopsis needed an artist's ideas to fully work out ideas to fill the Spider-Man pages of panels, of specific, concrete storyline in art/pictures.

So who made the "dreamed up" into the actual visual, the reality to be seen, experienced by others, even

by the dreamer himself?

"Title", "concept", "characters". They are all abstractions. There are no specifics, no sensory evidence, no real, concrete identities. They are just words and sounds.

What is actually, specifically entailed in those abstractions? As an example: What is actually, specifically entailed in my "dreamed up" Turtle Boy?

All those abstractions of Lee's are labels that are to be taken as, understood to be, equivalent to, the actual, published comic book story art pages/panels.

So because the S-M comic book exists, that is supposed to prove that all the page/panel contents are all Lee's "ideas", "concepts", etc., all are the actually "dreamed up".

So the "dreamed up" is automatically made real, existing on pages/panel art by others who have no choice but to fulfill the dreamer's dream in reality.

"But to be fair to Steve, here's his point of view. He feels that all I had was an idea. Until it was put down on illustration board and given form and shape, it was nothing more than an idea. An idea in a vacuum is just an idea until the artist brings it to life, sayeth Mr. Ditko." (p. 172)

To be "fair", one has to first be objective, rational and honest. Fair is an aspect of justice, of the earned and the deserved with the appropriate treatment be it positive or negative.

No. That is Lee's "point of view" about my point of view.

It is Lee's "view" about my seeking a rational, logical, conceptual understanding and explanation of the creator/co-creator issue.

No. "He feels" is an emotional, psychological, subjective concept. "I believe" is more rational, conceptual, having reasons and supporting evidence.

"...all I had was an idea." Lee's original S-M "idea" to this day (or Kirby's "idea") is unidentified, not explained beyond the title, Spider-Man.

There are Jack Kirby's unused, publicly unseen S-M "idea" pages.

Lee's "original" S-M idea, the "dreamed up" idea should be in those five Kirby-penciled pages.

An idea not concretely spelled out can be claimed to have unlimited potentials to be actualized by others.

An idea is an abstraction, non-existing, not even a potential until it is concretized, made real, on the sensory, perceptual level.

An abstract idea is necessary for a concrete creation like the idea of fire needs the necessary combustible material, conditions and spark. But the idea of fire alone is not sufficient to create, cause, an actual fire.

If the S-M idea is like a fire, what alone made it ignite without the needed oxygen, proper combustible material, proper conditions, opportunity and igniting spark? All the things, potentials, needed are in Martin Goodman's comic book publishing company, not in a "dreamed up".

M. Goodman, the Marvel publisher, provided all financing for hiring an editor, editorial staff, for needed freelancers (writers, artists, letterers, etc.), for publishing comic book titles, for financing the needed distribution of titles to public newsstands.

This was not "dreamed up" but the legally, morally actualized in fact, reality.

Also, Goodman was the editor of editors, of all ideas, in deciding what comic book titles, kind of material, he would publish.

What a publisher wants, a publisher gets.

(More in another article on Goodman and Lee.)

And is every fire started the same way with the very same combustible material, with the very same necessary conditions?

An idea is necessary but not sufficient as many failed experiments in science, business, and life continually prove (the five-page Kirby/Lee S-M "idea").

An acorn (seed) has the potential to grow, actualize, into an oak tree. But every acorn (seed) does not grow up into an oak tree (actualize, fulfill its seed potential).

An idea can have potential but the idea itself can't actualize itself (or there would be no need of any artist or illustrator even if the idea potentials are known).

And when the idea potentials are not known, but merely claimed to exist, how valid is the ideas claim?

"...until it was put down on illustrated board and given form and shape, it was nothing more than an idea" which is demonstrably true, even proven, with Kirby's failed S-M pages.

"...until it..." The idea is fully identified, explained and known concretely beyond the abstractions, the labels, the title "Spider-Man", the concept and something "dreamed up", that idea does not exist, cannot be known on the sensory/perceptual level where human beings exist.

An idea failure exists with the Lee/Kirby or Kirby/Lee S-M "idea".

A valid, credible creator has to create, concretize, his "idea" his abstractions, his label "creation" so it exists on the sensory perceptual level in some valid, concrete form with specific, particular words, sentences, all adding up to some complete, particular thought, meaning, so other individual minds can see, know, examine, believe and accept it as a creation.

With S-M, who did more than just make an idea concrete, visible, actual?

The idea, concept, in some words, some ideas, is in Lee's created synopsis but is that the published S-M comic book?

"An idea in a vacuum is just an idea until the artist brings it to life." "Life" would mean physically existing. A vacuum is defined as a space with nothing at all in it, completely empty space. An "idea" without specifying the "idea", its content, makes the "idea" a vacuum, a word with no definition, just an inarticulate sound.

Man was once defined as "a featherless biped" and "an animal that laughs". The real idea of man didn't exist until Aristotle defined man as a "rational animal" and man's "unalienable right", freedom, a proper political, social system and man's proper relationship to other men and to a government didn't exist until the Declaration of Independence, The Constitution of the United States: A constitutional republic with George Washington as our first president.

They are some potential ideas actualized on an illustration board by a philosopher and some patriots.

"...sayeth Mr. Ditko." I'll deal with Lee's literary style in another article.

"Personally, I still think the idea is the thing because an idea can be given to any artist to be brought to life. However, even though I feel he has confused the 'creation' of a strip with its 'execution', I'm more than willing to say that Steve cocreated the webswinger with me, and I hope the matter will now be peacefully laid to rest." (p. 172)

"Webswinger"!?

Where did *he* come from?

Did M. Goodman ever publish any comic book title, character, called/labeled "the webswinger"!?

Isn't this another example of Lee's technique of: Lee giveth, then Lee taketh away, his creative crediting technique?

Lee is willing to say, "Steve cocreated..." (giveth), then dismiss, negate, make the "cocreated" meaningless by naming "the webswinger" (taketh away).

Which version is honest, just: "Steve Ditko cocreated the webswinger with me" or "Steve Ditko co-created Spider-Man with me"?

Lee has faith that an abstraction is the concrete reality, a reification.

So the idea is dead or dormant or of no use, no value to the "creator" of the idea and that idea could remain, lay, in that dormant state forever.

So it takes an artist who cannot be the creator or even a co-creator to make the dead or dormant, the lifeless, come to life, exist, function.

An artist is not like being a key winding up a mechanical toy or a plug for an electrical toy, the already made.

Yet, the best super hero artist, Jack Kirby, was supposed to have been given the S-M idea and that idea was never brought to life, published.

Does Lee (anyone) believe that the S-M idea could have been given to Don Heck or Dick Ayers or any available artist and each would produce the very same S-M published by Marvel? So no artist makes any real difference with an idea.

"...given to any..." is a common belief, especially with people in some position of authority, that hired minds/hands don't really matter. The hired hands have a common ability, competence, and are interchangeable.

So Goodman could have made anyone else an editor and had the same Marvel success.

And at the same time, the authority is also super sensitive to flaws, shortcomings, about the hired hands/minds failure to meet the authority's perfection standards ("Don't hire anyone over 30 years of age", He's burned out, "He's pass...", "He's unpopular", "He needs to change, redo art, panels", etc.).

"...I feel he has confused the 'creation' of a strip with its 'execution'..." Or is it Lee's confusion of creation of an idea, an abstraction, of words on paper (a synopsis) with the actual, fully concretized idea made visible, seen, known, in pictures, art, on the sensory level?

Lee's "I feel" is again his emotions, his faith, and not any reasons.

Lee created and executed his idea in a synopsis. That synopsis is Lee's creation. His S-M creation ends there, a creation of words. Did Lee create the Spider-Man art?

There can be no creation versus execution. A creation without an execution is a contradiction. Executing

is creating. A creation without an execution is Lee's dead idea, dormant and existing only in its "dreamed up" state.

How can anyone create without an execution? How can there be an end, a creation, without the means, the executing, the active doing, of bringing about, creating?

Writing of the "creative idea", a "dreamed up" abstraction, using words, sentences, on paper is executing in concrete, physical form.

Lee created and executed some of his ideas in his synopsis. That is his creation, that synopsis is his Spider-Man creation and his creation ends there.

Lee can make the valid claim to be the creator of a S-M synopsis, of creating words, sentences, ideas, an abbreviated story episode, a condensed reading creation.

A synopsis of a writer's ideas is not like an architect's blueprint with all the necessary details, the overall building design in a specific setting, the exact type of construction methods, specific building material, everything needed to fully erect the properly desired structure.

The Marvel comic story idea, synopsis, writer/artist method, is like someone wanting a building. He has some ideas but they remain ideas, abstract fragments, pieces loosely identified, unconnected things, until the architect (the artist) supplies all the necessary details, workmanship and execution to make the idea into a complete, concrete and existing, not in a "dreamed up" state but existing in reality.

Everything beyond Lee's synopsis-creation idea needed another mind/hand to co-create, to make real, the panel/page picture story to be fully seen, existing, picture/story creation for a published S-M comic book.

There is an absolute need of an artist's creative ideas and execution, another mind/hand to make abstractions, some mind/word ideas, into a different, new creation by adding, creating, ideas, executing, to make the necessary physical whole for publication.

The Lee/Kirby S-M idea, five art pages, was not a story, no kind of blueprint but a flawed, failed S-M idea. That potential (acorn, seed) could not be brought to life.

Remember the Lee/Kirby five-page S-M was not a complete story line, Lee's synopsis or idea was not a blueprint that would fulfill everything necessary to execute itself into completion.

No part (idea, execution, etc.) alone makes the published whole. Anyone can feel it does, but in fact, in reality, in the real world, only the objective truth, reason, to know what actually is and why and how it must be so, really matters.

Let's try an experiment. Tell me or show me exactly what my idea of Turtle-Boy looks like. Match your words and/or art exactly with my idea.

If I give readers a one-paragraph synopsis, how many minds/hands will actualize the storyline/art of Turtle-Boy fighting the giant and pygmy Hyena Men that exactly corresponds to my "idea" of what it must be?

And remember: I (and not the actual doers) will have created whatever is produced.

A synopsis (idea) is not explicit enough for any artist to match the writer's ideas, that which he has "dreamed up".

It can't be done, worked out, even working from a full script.

A writer's idea is not sufficient to cause an artist to produce an equivalent, to actually transform, duplicate, words into visual effects, art, in panels.

An artist's mind/hand is necessary to bring the abstract idea into the sensory/perceptual level (page/panel art) for a published story/picture comic book.

No artist's mind/hand can actually duplicate, like a photocopy, the writer's ideas especially when those ideas remain in a "dreamed up" state.

And can every artist automatically duplicate another artist's style? Is there no difference in the panel art when another artist takes over a continuing character? It is far easier to duplicate an artist's style than it is to duplicate an abstract idea in a physical panel.

Let's see the S-M creator/creation issue in a different context for valid comparisons, better understanding. Let's suppose that for the very first S-M ever, Lee actually wrote a full S-M script. No synopsis, no artist's input. All pure Lee.

But...it was heard on radio.

Would you, any listener, be able to visualize Lee's actual ideas of his characters (Aunt May, Uncle Ben, JJJ, etc) exactly as Lee, himself, visualized them? Would they look the same as those in the comic books?

Would you and Lee visualize the same S-M costume? What would Lee's idea of a S-M costume be like for a radio audience?

Suppose Martin Goodman had refused to publish S-M and Lee had written a S-M paperback novel (without any reference to anything produced by Kirby or me). Would Lee's S-M cast of characters be

described exactly as they look, act, in the S-M comic book published by Marvel? Would the cover illustrator illustrate the same S-M costume, action poses, etc?

And if the implicit, “dreamed up” idea is the only real, important thing or activity, why does Lee hunt, pursue, the explicit, the public, spotlight? Why the need to be seen at events, conventions, to be photographed, to be on TV, to make all kinds of public appearances?

What idea is he trying to get across, to promote, explicitly, physically?

What is it that must be done, can only be done, that must have his physical presence to be explicitly on the sensory, perceptual level—like on an illustration board?

How? Why? Where is the idea, the abstraction, made visible in public appearances?

Why doesn't Lee just pose publicly with his ideas, pose with the name Spider-Man or pose with his synopsis?

What is Lee doing when he poses with a visual S-M, some art pages or S-M covers or some person in a S-M costume?

What are the implications, aim, the goal, of the juxtaposition of him, of what is his (name, synopsis), and the S-M costume (that is not, never was, his)?

It can be partially or even more fully explained, understood, by Lee himself.

“I told Martin I wanted a hero who had just a touch of superstrength but his main power was that he could stick to walls and ceilings. I confessed that I had gotten the idea from watching a fly on the wall while I had been typing. (I can't remember if that was literally true or not, but I thought it would lend a little color to my pitch.)” (p. 126)

That means emotions over facts, truth and wishes over that which is, the implicit over the explicit, the fantasies, the “dreamed up”, as superior to reality, his faith as self-serving dogma, which means subjectivism over objectivism and injustice over justice.

It may be valid in producing fiction, fantasies, in make believe stories but in real life it is seeking to explicitly make the unreal be the only real.

His “color” is the gray, undercutting, negating, of all valid standards and truth as the “dreamed up”.

Is that a way to strive higher, always upward, always to reach for the deserved heights and to act with power and responsibility?

This may still not be enough said to convince or even raise doubts with comic book fans, let alone Marvel fans and true believers.

**CREATOR OR CO-CREATOR?** It is a foolish mistake with increasingly bad consequences for those minds who believe the creator/co-creator issue is just a problem, issue, between me and Stan Lee.

© 2008 S. Ditko It is a crucial, fundamental issue between the real world of facts and a mind, the type of mind which has no respect for the real world, a mind that is anti-mind (anti-reason).

So let's define some terms. Create: to cause to come into existence; to bring into being; make; originate. Creation: a creating or being created; anything created; especially something original created by the imagination. Creator: a person that creates. Co-: a prefix meaning: together with, as in cooperation; co-owner, coexistence, co-defendant, co-creation, etc.

Those anti-minds accept, support and act on what they believe and claim and not on what they can justify and prove.

The burden of proof is always on the claimers and believers.

But are their beliefs, claims, factually true, validly supported?

Or are their beliefs, claims, an accepted “truth” or an error, a deliberate deceit, of evasions, denials, with an accumulation and spreading of errors and lies and ongoing wrongdoing?

What is a mind's attitude toward a wrong, an error, a lie, an injustice?

What kind of mind deliberately engages in ignoring, in protecting, errors, lies, injustices?

Is that mind doing it under some claim, belief, of actually knowing the truth, of being virtuous and just, or is it to gain something unearned and undeserved?

Disputes about claims, beliefs, between different parties, opposing sides, range from A to Z: Abortion, eminent domain, global warming, privacy, religion, subsidies, xenophobia. One can fill in his own favorite choice.

They all contain the errors of misintegration, disintegration and unprincipled thinking. They reject facts and truths as an integrated, non-contradictory unity, truth as a whole.

They accept no valid method of integrating all available, relevant evidence. There is no honest sum, no non-contradictory sum, no whole, contextual truth that includes all relevant and essential facts.

Even an irrational mind knows some things are what they are, that an A (whatever he believes) is A (what he believes). But what method (subjective, intrinsic, objective) does his mind use to arrive at his beliefs, to validate what is actually is, and act accordingly?

A mind must choose to know, to care about his right method, the method proper for a human (rational) being to arrive at the truth (an integrated whole), to achieve his just, productive values, ends, goals.

And the method for dealing with differences can range from logical reasoning, thinking in principles, being objective, to evasions, denials, debates, discussions, compromises, violent arguments, law courts and wars (subjective and intrinsic).

So what method has been chosen by fan minds to deal with the creator/co-creator issue (any comic book issue)?

Which minds (subjective, intrinsic, objective) have actually chosen to examine Stan Lee's paper trail, his numerous interviews, to see, evaluate, what he's actually said and claimed and where and how and if he has validly supported his claims?

Has Stan Lee accepted the burden of proof? Or has Lee acted on the fallacy of the argument from authority? Is Lee's position (editor, synopsis writer, dialoguer) supposed to make true, to automatically prove, that everything he says is true because he (an authority) says it?

And have his interviewers been concerned with facts, truth, proof or being mere mindless recording machines?

And the comic press publishers mere printers of Lee's claims?

And Lee's supporters mere bandwagon followers, true believers merely echoing, repeating sounds?

No matter how any mind tries, there is no escaping reality, facts, truth and justice. They can be evaded, denied, rejected but facts are facts, the truth is the truth, justice is the objectively earned and deserved. They cannot be wiped out.

Facts, truth and justice and will remain what they are and will eventually be recognized, accepted and acted upon as seen in history (slavery, individual rights, etc.).

And they will be rejected, lost again, as with individual rights (eminent domain) and recurring dictatorships, dictators ousting freely elected governments.

Stan Lee has at different times and places made claims to being the "creator" of Spider-Man (and other Marvel characters).

This issue needs restating and some clarification. To create, be a creator, a specific mind/hand causes something, an actual, new, physical thing, to come into existence, a creation. That mind/hand creation ends with what that mind/hand actually, physically, creates, that thing brought into existence first.

That's it. That first thing (whether it's a shopping list, a reminder note or a synopsis) that is a creation, the creator's creative act and that creative act ends there. Anything else added by another's mind/hand is a new creative act and creation.

How can a creator claim his mind/hand created something beyond what he actually, physically, did?

A creator's mind/hand can create a synopsis (a brief storyline) but that creative act, creation, ends there.

That synopsis (words/abstractions), with no other mind/hand doing anything with it, can remain in that created form, as words on paper, forever. That can be seen with many writers' rejected or unpublished stories and manuscripts, as with legislation never made into law, as with plans, projects, that never materialize.

A comic book writer's synopsis (creation) has no power to act on its own.

Without a totally different mind/hand (an artist/creator) a comic book writer's synopsis (a fulfilled creation) is at a creative dead end.

Yet Lee has claimed, still claims, that he alone is the creator beyond his actual, physical doing and so implies, means, that his mind/hand alone has actually, physically, brought into existence a totally different physical creation story, panel/artwork

Lee's implications, claims, mean his mind/hand actually created the artist's page/panel storyline and artwork.

And Lee has even claimed that he could use any artist (illustrator) and create the same comic book results, success, that was actually achieved.

And yet, we never hear about or know about (from Lee or others aware of or in the know) the full context of the Lee/Kirby or Kirby/Lee five penciled pages, that 1<sup>st</sup> Spider-Man failure.

Isn't there a contradiction somewhere?

A synopsis, is a brief story line, words, abstractions, and so is a part, incomplete, not detailed, not the whole story.



A comic book writer's synopsis does not tell or show what part of a synopsis (words, abstractions) should be physically seen, how, why, on any comic book page and how many panels on every page with art/pictures.

The synopsis does not tell/show the what, how and why for every panel and exactly how each character should, must, be seen, act, react, in art in every situation.

The synopsis does not tell/show how to create the visually important especially in dramatics scenes, in fight scenes, and how they are to be staged, shown, in what way, in how many panels, etc. and from what visual viewpoint (close-up, long shot, mid-shot, overhead, etc.).

Even with a comic book writer's full script, with the already supplied panel description, writer's captions and dialogue balloons, there is the need of original, creative ideas by the illustrator to arrive at, to show, the best integration of storytelling (writer's writing) and story showing (illustrator's artwork).

And artist's mind/hand (even with a full script) cannot magically transform, photocopy, a writer's words in an exact matching of words with equivalent pictures.

If one mind/hand can't do it all alone, there has to be some special kind of cooperation, a special kind of integration needed with two different, specially qualified minds/hands to bring a different kind of mental/physical idea into a single material (story/art) form, into an actual special product (comic book). It is unlike the cooperation of minds/hands that produce lettering, proofreading and, in some cases, inking.

Pencil art is too weak for the needed engraving, comic book coloring, printing process.

Pencil art needs an inker to bring out the strength of the penciller's style in how a penciller emphasizes or diminishes panel elements: people, faces, action, mood, settings, etc. in panels.

So matching an inker with a penciller is almost impossible because they are two different talents, skills, even in outlook: more imaginative, more realistic, etc.

There are more mismatches than compatible but there are some great, memorable teams.

Even Lee's "creative" crediting of Marvel's artists as "illustrators" denies, demotes the artist and denies him credit for the full range of the needed panel's storyline that his mind/hand must supply, create, for a twenty-page comic book story/art from a page and a half synopsis.

What kind of implications are accepted by evaders, deniers, negating facts, truth and justice?

Every man/mind has free will choices on which side of justice he chooses with any issue he's involved in. In this case, it's the creator/co-creator issue.

So is there the one man/mind creator of the published Spider-Man, doing everything as seen in the published comic book pages and panels?

The published comic book is an integrated whole (a fact and a truth).

The publishing requires a division of labor, of parts, different skills, talents (lettering, coloring, etc.) necessary to publish a comic book.

Each part is necessary but no part is sufficient to alone produce the whole.

Can any part rationally claim more than it actually, factually, truthfully, objectively did without committing an injustice to all the parts and parties?

Water is  $H_2O$ . Is hydrogen or oxygen the "creator" of water?

The principle is the same with every kind of compound. Is it the one or the other? Or needing both equally?

If the artist is not, cannot be, a co-creator, then a claim can also equally be made that an editor or writer cannot be a creator or even a co-creator.

That creation title in this case belongs to Marvel's publisher, Martin Goodman.

"Newswatch", *The Comics Journal* # 111, September 1986, p. 13, Stan Lee writing:

"It seems to me that the person who says, 'This is the idea that I want done,' is the person who created it...I think I've been very generous 'cause, as I say, anywhere except in the comic book business the artist would not be considered a co-creator, because it's the guy who says, 'Let there be a Hulk,' and lo, there was a Hulk. The guy who says it, he's the creator." The guy who drew it is just drawing it after the creator told him to draw it."

First, exactly what is the "idea" in specific, concrete detail that Lee says is to be done in art by another and exactly what is the "idea" in a Lee synopsis?

Lee's "idea" is a sealed package that is not to be opened, examined, for a better or full understanding.

What is not made explicit is not in conscious control.

There is the very 1st Spider-Man (S-M) "idea". It is a Lee or Kirby "idea". It is in that failed first S-M creative attempt. That original Spider-Man failure exists in the five Kirby-penciled pages.

Since they are rarely publicly acknowledged, that S-M "idea" is not revealed or explained.

So an "idea" is something having great potential and to be accepted on faith or on authority. Is Lee's saying alone, or Lee's "idea" alone, in a synopsis that must and will determine the actual cause of everything an artist did or that an artist must automatically complete, fulfill, in art?

So all art is the already pre-determined, pre-programmed "idea" content for every art panel to every page to the complete comic book?

It is like an acorn growing into an oak tree.

And neither artist nor acorn has any free will choice.

That means the artist cannot have any first hand ideas, choices, have no original or creative thoughts, ideas, with a costume design, etc.

That also means Lee's "idea", who "says it", who writes a synopsis, the "idea", is then translated or transformed into a kind of fully pictured, written, photo-script being planted inside the artist mind on hearing or reading the "idea".

The artist's hand then merely, effortlessly copies or traces the planted photo story panel "idea" with art inside the pre-programmed panel borders.

Lee is claiming all behavior, action, is ruled by determinism, every action and effect pre-determined by a previous action/effect, so on and so on.

So if Lee gives an "idea" to six different writers, they must all write the exact same story, even word for word.

If he gives an "idea" to six different artists, they will draw the same page/panel story art (maybe with variations in art style).

But Lee as the cause, who first "says", will always produce the same effect in all situations.

So everything that happens (comic page art) is an effect, that had to happen the exact way that it did because the prior cause (he "says" the "idea") made it happen that exact way and it can't happen any other way.

That also means there must be a prior cause to the he-who-did-"say" the "idea". The he who was also an effect.

If Lee believes he is the cause of what artist's actually do, an effect, then Lee has to, must, believe that what he does is also an effect from a prior cause.

So it makes that prior cause Martin Goodman.

Lee's work is Goodman's effect like the artist's work is Lee's effect.

It was Martin Goodman who had the first "idea", was the first "to say", who said "This is the idea I want done". He wanted a comic book publishing company, comic book titles and characters and "to", there was Marvel Comics.

It was Goodman who wanted a team of Marvel heroes: The Fantastic Four, a war comic: Sgt. Fury, etc.

It was Goodman who made Spider-Man, all of Marvel's characters, exist in comic books for fans to enjoy.

On Lee's own deterministic premises, terms, Lee is as much an effect from a prior cause, "idea", as the cause itself.

Lee is in his self-made dilemma because he wants his own free will choices recognized, rewarded, apart from Goodman's "idea" and publishing choices.

Yet, Lee wants to, needs to, must, deny all others their free will choices, actions, successes and achievements that go against his subjective, personal desires, wishes and wants.

Lee wants to be free to operate on a double standard. He wants his contradictions to be accepted and rewarded. He wants free will when it benefits him and wants determinism when it diminishes, eliminates, others.

Lee's real, authentic achievements are not good enough for him. He wants more. His "idea" to gain more, even gain all, had to involve denying all others their authentic achievements, from Goodman down.

The full, objective reality "script" of what actually happened inside Marvel is rejected by Lee for his "synopsis" version, for his "idea" of being the sole cause, "creator", of the creation of Marvel's success excluding all others.

Lee rejected his authentic and in justice, his earned and deserved achievements for the status of the only one who really made Marvel's success possible for the popular, public celebrity benefits.

But Lee couldn't seal off his self-flawed, self-created claim, plan, script. He's continuously exposing himself in his own paper trail, interviews, public appearances.

All foolish mistakes begin when a mind chooses to deny, reject and contradict the real world of facts, truth and objective understanding and desires to create a fantasy, a fake world and life so to be able to enjoy the unearned, undeserved benefits and a hollow prestige.

And, not surprisingly, he will have many like minds willing to be co-creators of public fantasies.

They are all around us in fads and short-lived trends.

## CREATIVE CREDITING

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Hollywood movie producers, especially TV producers, are known for their "creative" bookkeeping. This is where and how they can control, manipulate, and convince others of their claimed production costs and losses. This is done to avoid, to deny, the rightful obligations, benefits, to others involved financially and contractually.

Stan Lee had his "creative" credit keeping method. Lee's method served to unfairly upgrade him and downgrade others in what they did, achieved. It was done simply, easily, by his choice, by his way of identifying credit words, using false labels.

A hit TV show could run for years, then go into syndication for many more years (*The Odd Couple*, *Rockford Files*, etc.) and the stars, actors, writers, etc. never received any of the residuals, money payments, to which they were morally and legally entitled. The producers said, claimed, that they hadn't made any profit from the long-running hit and even that they still haven't broken even and had suffered a loss.

And they have their "creative" bookkeeping figures to back up their claims.

And the producers were even granted some sympathy for their efforts, the risks taken, to produce a TV show that all the important people involved could eventually benefit from it with residuals.

But only those who control the crediting profited.

Now let's examine Lee's "creative" crediting method to see who benefits and who loses, how and why it is done and if it is fair. Lee's crediting method, style was, not in numbers but, in language, using words to conceal, manipulate, distort, falsify the factual truth. His basic method was subjective and not objective.

There's a long list of examples of Lee's "creative" crediting style: "Script: Stan Lee, Art: Steve Ditko"; "Written by Stan Lee & Illustrated by Steve Ditko"; "Scripted by Stan Lee & Plotted, Drawn by Steve Ditko"; "Script & Editing by Stan Lee and Illustrated by Steve Ditko". None are consistent in fact and actual meaning and so all are non-objective, untrue.

By using such terms and phrases as "Scripted by", "Script & Editing by" and "Written by" (in crediting himself), Lee implied, claimed, that he had written not a synopsis but he had actually and factually written a full script.

All of these combinations of Stan's credits of "Scripted by", "Script & Editing by" and "Written by", etc. are all claiming, implying, a full script by Lee.

In using such terms and phrases as "Illustrated by", "Art by", "Artwork by" and "Illustrations" (in crediting me), all of which are factually, truthfully, incorrect identifications, Lee is claiming my artwork was done from his full script.

All the "Illustrated by", "Art by", "Drawn by", "Artwork by", all references to "illustrations", art, etc. are incorrect identifications claiming work done from a full script.

Yet Lee never wrote a full script for me. Lee's "creative" crediting style implied, claimed, that I was only following what he fully scripted for every panel and that I was only just "illustrating" all his panel ideas, his fully scripted page/panel ideas, that he had laid out in all the necessary detail.

It is essential to understand what a full script is and means. A full script contains all the needed panels for every page, all the needed panel descriptions, for the type of panel (setting, drama, action, mood, etc.). The script has all the panel captions, all the dialogue, sound effects. The script is a complete comic book word story and is only lacking in everything visual (panel pictures, illustrations). The illustrator's job is to put to advantage the script's specific people, places, action, etc. in a composition, a story panel picture.

Lee's "creative" credit labeling of me as an "illustrator" was claiming that I worked from his fully written script. He therefore denied me having any role in the actual comic book storyline, any role in deciding how many panels for every page and the exact story content for every panel. I'm to have no need to supply, decide, solve, any story, drama, action, etc. problem. So I, as an "illustrator", was merely following, doing, could only follow and do, from a full script. Lee's "creative" crediting meant that Lee wrote full scripts and never needed an artist, only an illustrator. His use of the labels "illustrator", "art", "artwork", etc. were arbitrary.

A more honest crediting could have been "A co-creation by writer, Stan Lee and artist Steve Ditko" (where neither one is oxygen or hydrogen "creating" water).

Lee's "crediting style" upgraded a one to one-and-a-half page synopsis to the "creative" credit status of a full script needing only an illustrator to do artwork, illustrate. Lee thereby downgraded the need for a certain kind of artist.

An authentic full script is where the script writer has solved all the page/panel problems. His every page contains panels laid out and every panel has its needed captions, dialogue material, sound effects, and a scene description of who is involved in an action, drama, setting, what is going on and how.

The script writer provides all the needed captions, sound effects. He is even giving or suggesting angles such as close ups, long shots, down shots, for the type of dramatic perspective and even relevant props for mood, etc. Compare a script writer's twenty-page script with a synopsis writer's one to one-and-a-half page synopsis. Is anything important missing?

An illustrator of a full script illustrates, makes visual, the to-be-seen art, in pictures, what is given in words/writing. The full script writer provides the what and the why, the illustrator the how the best he can.

The illustrator is relatively passive as to the story line content, of what is going on in panels. The illustrator's main virtue is his particular art style, of how he designs a panel, does faces, figure work, his pen/brush technique as with a stylistic or realistic visual effect.

With a synopsis, the incomplete storyline material, there is an actual need for more than an illustrator and even more than an artist.

A synopsis must have an artist-*plus*. An artist-*plus* has to take what is incomplete, what is partly provided, and add new story ideas, fill in, expand, provide everything else needed to make a complete, whole, word/picture story.

The artist-*plus* has to finish a synopsis writer's work and supply, do much of, what a full script writer does to take the one- to one-and-a-half page synopsis and expand it to a full page/panel word/picture comic book story of twenty pages.

The artist-*plus* has to supply rough dialogue for every panel for the writer, dialoguer, to polish, provide better storytelling, continuity, etc.

So every illustrator credit for a needed artist-*plus* is worse than wrong. It is deliberately denying, rejecting, the need, worth, value of the one person who is actually making, turning, the abstract written ideas into a picture story.

The artist-*plus* makes the comic book writer's story idea publishable, able to be bought, seen, read and enjoyed and go into "syndication"/reprints with all their future benefits, prestige (residuals).

There has never been a full Spider-Man script by Lee so no one is entitled to any kind of full script (creator) credit or even any implied full credit. That kind of full credit can only be achieved with "creative" crediting.

And the "creative" crediting stunt was not done by the front office. Regrettably, the "creative" crediting was done by one who was a working story/art partner (like hydrogen and oxygen).

A more honest, just crediting, showing the actual division of labor used in publishing comics, was needed from the very start. That shortcoming, error, shows, demonstrates, that what is not made explicit is not in conscious control. So whoever has any advantage can try to make the most of it at another's expense.

The above should be more than enough to show Lee's "creative" crediting, claiming and credit keeping. And it should alert, even convince, others not to accept an authority or a prestige or a claim but seek some real, credible proof.

If what has been done or is being done wrong is not explored, not exposed, not openly and publicly examined, never to be acknowledged, corrected, than no proper principles of right and wrong behavior can be known or be possible. Then everyone can become an ignored victim of the seekers of the unearned, the undeserved, of injustice.

And worse yet, from the too many will be the "Who cares?"

There is a specific "creative" idea-stealing claim, a "creative" self-crediting that involves the "famous" lifting sequence in *The Amazing Spider-Man* #33, Feb. 1966, but I'll deal with that in another article.

**HE GIVETH AND  
HE TAKETH AWAY**  
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Stan Lee started early with his self-serving, self-crediting writing and speaking style when dealing with the actual, real source of creative ideas and creative work published in Marvel comic book stories and art.

In a letter to the editor of *The Comic Reader* (#16, Feb. 23, 1963), he wrote, "Well, we have a new character in the works for STRANGE TALES, just a 5-page filler named Dr. Strange. Steve Ditko is gonna draw him. It has sort of a black magic theme. The first story is nothing great, but perhaps we can make something of him. 'Twas Steve's idea, I figured we'd give it a chance, although again, we had to rush the first one too much."

But when he was asked to name his favorite creation in an interview in the *Tampa Tribune* (Dec. 7, 1999) he said, "I don't know...Dr. Strange. Well, Spider-Man, he's the most famous character I created."

It's Lee's style (when not claiming all the creative idea credit) to give an artist some credit while

undercutting, taking away and winding up claiming most or all of the creative credit for himself.

Lee gives, then Lee takes away.

Another aspect of Lee's style is of having fun, of not being serious, of just engaging in some friendly, emotional twitter.

Lee's smiling expression suggests he is kind and friendly and generous to everyone.

He projects the image of one who wouldn't harm anyone or anything, of one who is no threat, danger.

It should be obvious by now even with Lee's open confession of his intentions (in a light vein) "You know me, I'll take any credit that isn't nailed down." ("Stan Lee's Soapbox", various Marvel comics, May 1999)

That public disclosure had no moral effect, meaning, on others. They choose not to see, understand, anything wrong in Lee's deliberate rejection of facts, truth, honesty which, in justice, rightfully belongs to others.

So Lee's self-crediting, his violations, dishonesties, are not to be taken seriously. It's all in good, morally harmless fun. Let's all smile.

Lee's actions, claims, remain unquestioned, unexamined, unchallenged by the comic fans, the comic press, public outlets. The public fan-minded are more than willing to accept Lee's claims.

The actual (even confessed) evidence of his wrong doing does not matter.

Lee remains the benevolent creator.

What would be the reaction to a sneak burglar who said, "I'll take, steal, claim my right to, everything of value that you or any person owns that isn't forever securely locked up, guarded, protected, because what you have belongs only to me."

Lee is greatly aided in his non-serious technique, style, because comic fans, the fan press, and the public-minded prefer to be entertained and to be passive-minded. They choose not to be active-minded, not enlightened or have to do any thinking or questioning or understanding beyond the given to them especially with or about someone who claims to be, or is believed to actually be, the "creator".

But that non-serious style also means that nothing like facts, truth, honesty, etc. are to be held really important. There is no need to be serious about anything but the already claimed and believed. There is the only one who could ever really be responsible, be the actual, claimed creator of all the published good things and all the popular, published successes.

With the deliberate light touch there is no real need, consideration, concern for factual content, for the importance of any issue, for important values of the artists actually involved.

So there is no real disputed claims or issues that can ever arise, be questioned or resolved.

And certainly no concern for anything like fairness, honesty, integrity or justice.

The fan, public mind, just blankly smiles and goes along.

But humor, fun, is not an unconditional virtue as police blotters show. The humor issue is for a later article.

Every writer's style follows from his values, motives, premises, in what he considers or believes important. It's what is important to him that determines what and how he writes (or speaks), his choice of words, his clarity and his style for what positive, negative ends that he wants to gain, achieve.

Lee started out early with his self-serving, self-claiming, self-gratifying style, of giving credit and then undercutting the giving by taking away or claiming most or all of the credit.

On my own, I brought in to Lee a five-page, penciled story with a page/panel script of my idea of a new, different kind of character for variety in Marvel Comics.

My character wound up being named Dr. Strange because he would appear in *Strange Tales*.

In his letter (1963) to a fan magazine, Lee wrote about Dr. Strange: "Twas Steve's idea."

"Twas"? "Twas" is a non-serious, undercutting and out of place stylistic word.

Why not the clear, honest, *objective*: "It was Steve's idea." Because "Twas" is an example of Lee's undercutting writing style to avoid, evade, deny clear objective, honest identification.

Lee's self-claiming, self-creating style needs, uses, the subjective (even intrinsic) style for his desired ends.

There are later examples of Lee's style such as "Lo and behold" and "sayeth Mr. Ditko." ("Mr.!") See Lee's *Excelsior*.

Lee also wrote: "The story is nothing great but perhaps we can make something out of it."

"Nothing great" so undercutting, dismissing my total contribution, my original idea's worth, value.

The "perhaps we..." is only an apparent Lee giving, because the implication is that Lee has to do all of the work in making "something out of it."

It clearly demonstrates Lee's attitude toward the contributions, original ideas of others. We have Lee's

apparent giving, undercutting and taking away and ending up with Lee as the only real, creative mind.

(Lee used this technique in his public fable about Martin Goodman's reaction to not wanting to do Lee's or Kirby's S-M, to be explored in another article.)

What producer tells his customers "We have a product based on someone's bad ideas but I've covered the shortcomings, defects, flaws, so the product is not really good but buy it anyway."

In fact, this is Lee's type sales pitch that will be demonstrated in a future article.

And what were some of Lee's ideas of "doing something with it"? We get Lee's aliens, haunted house, guest star Loki from the Thor series, etc.

And did Lee ever say why he suddenly gave Dr. Strange to Geo. Bell (George Roussos) to ink? And that he had a hard time coming up with Dr. Strange ideas? And that he early tried to get other writers (Don Rico) to do Dr. Strange?

And that he was ready to drop Dr. Strange because of his difficulties and I told him that I should be inking and could do Dr. Strange because I was the only one who understood Dr. Strange's potentials or does Lee just say what benefits him and undercuts others?

So Lee's "It's not a very good idea" and "We'll try to do something with it" just exposes Lee's inability to handle a novel idea that is not his usual, typical comic book ideas, powers, such as stretching, flaming, invisibility, monster types, etc.

Was my material, my run on Dr. Strange, no better or no worse than the standard Lee/Ditko/Bell issues?

And there is Lee saying, in July 1965, "I gifted the world with another favorite of mine, Dr. Strange" and in a later interview Lee claimed Dr. Strange as his "creation".

I can't supply the exact sources for these quotations but I'm sure the claimed comic "historians" have them in their files and will be very eager to supply them to the ever-fair minded comic book fans so dedicated to objectivity.

And there are other examples of Lee's giving and taking away that will be explored and exposed later.

And before we jump to a 2006 example of Lee's claiming, giving/taking away, some relevant background is necessary.

I wrote of my working thoughts, ideas, for my original Spider-Man costume in articles published in Robin Snyder's *The Comics!* Briefly, S-M is a teenager so any visual comic book hero mask exposing the nose, mouth, chin areas would expose S-M as a teenager. So a full mask was needed.

Also, my not showing the teen face would allow every reader, viewer, to supply their own desired facial expression under the mask, to be in effect, behind the mask.

There is a lot written on the psychology of a mask. The fully masked person is unknown, mysterious, with unknown powers, feared, and he must be taken seriously. The hidden, the unknown, is always seen as a threat, menace, his intentions are left to the imagination.

The one facing the masked person, by contrast, is clearly seen, exposed, known, and so psychologically powerless, helpless and vulnerable.

As to other "masks", there is the "mask" of an interrogator, the psychology of a policeman's "mask" when he questions a suspect.

In fact, everyone, from children to adults, "masks" themselves in all kinds of situations especially when they want to hide, or seek to avoid or to gain, something.

In comics, there is always the problem of a masked hero being captured and unmasked or why not unmasked?

Why don't criminals, villains, unmask a masked hero when he is captured, taken prisoner, made helpless, etc?

My Creeper couldn't be unmasked, my Question had a kind of skin-grafted mask, my Mr. A and Blue Beetle had their masks locked on, so my hero masks, costumes, ideas, were much more purposefully creative.

A mask can generate anxiety, fear. A clearly "unreadable" expression from strangers in close contact (building lobby, elevator, etc.) can make a person uncomfortable. And spiders, with their crawling bodies, make most people more than uncomfortable. There is a fear element in them. So the more sleek the S-M costume, the spider-web design, etc., the more a psychological fear and advantage for S-M.

It is like with his big eyes that could see while remaining hidden.

And the spider-like poses and action which Lee did not want me to show in art. (See "A Mini-History" in *The Comics!*).

All my creative ideas contributed to the unique visual and psychological impact. Not as a "first say" or a claimer but a doer.

Bruce Wayne believed that criminals are cowardly (cowardice is not only confined to criminals). A flying bat, a fear element (like a later "fly crawling on a wall" or in *The Fly* comic book becomes Spider-Man or one of Lee's other "creative" scenarios) is the psychological weapon—Bat/Batman—to be used against criminals.

That fear premise worked in the early Batman stories but that fear motivation was destroyed with the introduction of the boy wonder, Robin.

As S-M was almost ruined when Lee very early wanted to introduce his idea of a Spider-Woman. (See "A Mini-History".)

I used another variation of the fear motivation with my Creeper idea.

Criminals with weapons believe they are feared and unbeatable. I had the Creeper in bright colors and openly challenging, laughing at, their guns and power.

The Creeper actively played at scaring criminals.

The invisible Shadow's laugh also scared.

Shade had criminals themselves create a magnified fear effect.

My self-published characters explored the mask and fear elements: The Void/cold, The Mocker/weirdness, and the one that still scares so many comic book people is Mr. A's black-and-white card.

My full S-M mask, skin tight web designed costume, wrist web shooters, spider light, spider senses, split face, spider-like actions, etc. All of that is what?

The answer in a little while.

From *Comic Book Resources* (9 November 2006): Stan Lee's "A Brief History of Marvel" with Kevin Smith by Emmett Furey: "When asked about character design, Stan said, 'See, that's the reason that I like to say that I co-created these characters. The original idea was mine, I would write it down, I would give it to the artist, either Jack or Steve Ditko or John Romita or Buscema or whoever it was, but they would add so much to it, because I never was specific.' Stan didn't even describe what he wanted the costumes to look like. 'When Steve Ditko did that Spider-Man costume, I loved it!' Lee went on to suggest that one of the reasons that Spider-Man is so universally loved is because his costume entirely conceals his ethnicity. 'It's easy, no matter who you are, to empathize with Spider-Man, because he could be you under that costume. Now, we didn't do that purposely, but it worked out that way, and I think it was very lucky that Steve did the costume the way he did, and I think it's one of the reasons that Spider-Man is so loved in every part of the world.'"

"Ethnicity". So now there is a "politically correct" connection.

Finally, consider Lee's thoughts: "It's easy, no matter who you are, to empathize with Spider-Man, because he could be you under that costume. Now, we didn't do that purposely, but it worked out that way, and I think it was very lucky that Steve did the costume the way he did."

There's your answer.

"Steve...was very lucky."

So "Steve" "did" it like some automatic, pre-programmed behavior process like a physical copy machine.

A very lucky accident, a hand copying some pre-established, subconscious idea or the "ideas" coming of out nothing or nowhere.

"Steve" just "did" it.

The implication is that only Lee has "ideas". Only Lee did anything purposefully.

The rest of us artists, well, let's face it, we're just "lucky".

Lee's paper trail examples runs from 1963 to 2007 as he continually performs his give, under cut, then take away and claim the credit, etc.

We have Lee's "Now we didn't do that purposefully."

True. "We" didn't.

There was no "we".

Lee had nothing to do with the S-M costume and the "creative" gimmick ideas mentioned.

And Lee had nothing to do with many, many other creative ideas beyond his page-and-a-half synopsis that he claims are his "ideas", and absolutely nothing to do with my own plotted, drawn and rough dialogue Spider-Man issues.

The fact, truth, is I on my own, I did it "purposefully".

"...I had the fun of trying to read the little notes he'd put in the borders, notes like 'Spidey realizes he's out of web-fluid,' or 'Dr. Strange can't find his amulet.' Sometimes I'd ignore those notes and write copy that would move the story in a slightly different direction..." (*Excelsior* p. 146)

Those "notes" are my page/panel dialogue sheets.



To "write copy" means adding Lee's captions and dialogue.

And "in a slightly different direction" can mean what pleases him more.

In fandom and with too many in public, some actually seem to really believe that the 1<sup>st</sup> published S-M comic book is an all Stan Lee written S-M paperback novel where Ditko is just hired to illustrate the paperback cover.

And Lee earlier said, "I like to say that I co-created these characters" meaning all Marvel heroes and villains.

Yet, Lee's paper trail interviews reveals him rarely saying "co-created" even when and where it is really needed.

It's actually very, very rare that Lee ever used the term "co-creator" and actually named who the co-creator actually is.

If Lee had, there never would be so many examples of "Stan Lee, the creator..." heard, seen and believed.

A half-truth is worse than no truth. Half-crediting (half-named) is more than self-serving, it's actually an attempt at claiming to be the only and whole truth.

Without the co-creator, the artist, Steve Ditko, the 1<sup>st</sup> S-M comic book would have no cover and would contain the page of Lee's synopsis and/or the five Kirby penciled S-M pages that remain not to be seen or discussed by Lee/Marvel fans and believers.

And there's Lee's "The original idea was mine", "I would write it down...", "I would give it to the artist."

Is Lee claiming the "original ideas" for Dr. Strange, Dr. Octopus, Kraven and what "original idea" for the Green Goblin and for all the "ideas" for stories (the lifting sequence) and comic book issues I did on my own?

Lee even claimed (in the interview in *Comic Book Marketplace*) that he gave me the "idea" for that "famous S-M lifting sequence" (*The Amazing Spider-Man* #33, Feb. 1966). That issue was produced long after Lee had chosen to stop communicating with me (before issue #25 where I am publicly credited for plotting that issue) and from then on until I quit Marvel.

And in what form, detail, did Lee write his "original ideas"? And "give" exactly what to an artist?

Lee never wrote a full script for any work I did at Marvel.

We only talked about the "ideas" for the 1<sup>st</sup> S-M annual. Nothing was written by Lee.

So what does it take to make a co-creator or a creator?

I can give you concrete examples, a standard, for a single "creator", of one man/mind having the story "idea" of writing, penciling, inking and lettering: Mr. A, The Mockler, Static, Missing Man, Recage, Killjoy and others I could validly include.

The "original idea" for S-M was in Jack Kirby's five penciled pages and Lee told me that S-M is a teenager with a magic ring that turns him into an adult S-M.

So whose original S-M was published or is the "original" S-M "idea" just a floating, available label that someone with position, authority, can claim and self-credit the whole S-M labeled package, the published Marvel S-M comic book, as all his "idea", "creation".

But don't despair about finding, knowing, the truth. I have—we know—fandom's solution (for everything): An interview with Lee.

## LIFTING AND THE LIFTER

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Lift: 1. To bring up to a higher position; raise; 2. to hold up; support high in the air; 3. to raise in rank, condition, dignity, spirit, etc., to bring to a higher level, to elevate, exalt.

There is an interview with Stan Lee: "Stan the Man", in the July 1998 issue of *Comicbook Marketplace*. He was asked "what do you remember most about Steve Ditko?" and answered, in part, "It's not common knowledge, but Steve's also a good story man. I didn't write out detailed scripts for him. I would just tell him (as I did with Jack) what I thought the story should be and he went home and drew it any way he wanted to...and the way he drew these things was fantastic.

"It was very easy for me to write them because visually the stories were just so beautifully laid out and so clear and exciting. There is a very famous scene he did in a Spider-Man story where he was trapped in a subway tunnel and had to lift some heavy weight over his head. I just mentioned the idea but Steve drew it incredibly...devoting I think 3 or 4 pages to Spider-Man lifting those heavy weights. I hadn't thought of devoting that many pages to it, but it was brilliant, brilliant move on Steve's part and made that episode absolutely unforgettable and as dramatic as anything could have been. I'm still Steve's biggest fan."

There is the functional lifting as with weights, lifting people in an elevator or a crane lifting building

material in a construction site.

There is a moral lifting or uplifting in doing something good, right, in negative situations, as an example. There is immoral, illegal lifting such as someone lifting a wallet, a credit card or in taking an unearned credit or deliberately depriving the real earner of his rightful possession or status.

So the motive, purpose, in lifting can be neutral, functional, moral/immoral, legal.

Now let's examine Lee's "lifting" of credit and see in which category his type of lifting belongs.

Let's also see how others choose to identify, evaluate, judge proper, improper lifting.

Let's also see what they choose to support, raise and hold as the right and good or wrong and bad.

One reason why Lee's claims are believed as the truth is because his interviewers act as mere passive recorders. They accept what is claimed by Lee as the factually true.

Readers of, listeners to, Lee also tend to accept what Lee says as factually true. But is it?

Even when I wrote to the magazine editor that Lee had nothing to do with that lifting idea sequence, there was no real interest with the magazine's people, the magazine's readers, that one of us was lying, there was no concern to find out who lied.

Facts, truth are irrelevant to interviewers and with publishers, editors and readers.

There is no desire to know the real, truthful comic history they all claim they are seeking, wanting to know. For all those involved it is just an exercise in mindless activity for some mere gratification held as valid knowledge.

They are content with their pseudo-knowledge because some authority said it in an interview. Someone published it, so that settles it.

Case closed.

There certainly was no kind of real concern for the wider implications, with any implications, of Lee's lifting and credit claiming.

So we can dismiss fandom, dismiss fan magazines, dismiss the fan press and their readers and dismiss interviewers' concerns for caring about any facts, truths, concerning what is actually done by those actually putting out comic book stories and art.

The interviewers choose to be mere recorders, the magazine publishers mere printers, of misinformation, disinformation, the arbitrary, the self-serving, from some source seeking some unearned, undeserved, personal, public benefit, gain, credit.

With all those parties involved there is no real concern about valid information, about actual facts and truths.

There is no concern for corrections for a needed understanding and of the actual who did what, for an honest comic book history.

Instead, we have all those minds seeking dishonest, unearned, undeserved, unjust professional or public prestige.

It was already generally known at Marvel that Stan Lee chose not to communicate with me on anything since before issue #25 of *The Amazing Spider-Man* (June 1965).

So how could Lee tell me an idea about a storyline he knew nothing about until he saw my penciled pages, my rough panel dialogue for any issue?

Lee's claim has further very dishonest implications.

One implication is that Lee had been giving me ideas all along—from before issue #25 to issue #33, the lifting issue, and beyond—giving me ideas all during the time that he had chosen not to communicate with me.

And an even worse implication is that Lee was giving me ideas on all my Spider-Man issues up to when I left Spider-Man, Marvel.

In fact, Lee by his implications is claiming that while not communicating with me I was still continually getting from him his "ideas" for all my story plotted, penciled, inked issues.

The still wider implication is that interviewers, magazine editors, writers, readers and those who do actually know and most of comic fandom did not care and still do not care about facts, truth and justice.

What most of them want is to continue to whine about really wanting to know about what actually goes on with everyone in putting out comic books.

They continue to self-righteously claim they want the real, inside story.

But they are really hiding—intellectually, morally—and refusing to be concerned about facts, truth, about anything but lifting themselves up to some truly concerned, honest, superior status, self-blinded to the fact that nothing lifts, supports them, but their own illusions and fantasies.

## REVEALING STYLES

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It is important to understand a professional writer's writing and speaking style, especially with his beliefs and his claims, so one is able to understand his true intentions and goals, most especially in questionable areas and in controversial issues.

Writers write/speak to produce some desired effect, favorable or unfavorable, or positive or negative, through their subject matter. It will depend on the writer/speaker's context, his purpose, goal or on what affects him and on what effect he wants to produce or leave with his audience.

A writer knows how to manipulate with words, to slant facts, truth, evidence, ideas, with word choices, to use omissions, to use all the writer's devices to produce an illusion of credibility for his own benefit or to undercut someone else or something valid.

A writer/speaker will use some negative effect, emphasis, coloration, for diminishing others and seek, use, some positive emphasis, coloration, for self-promotion.

His main goal will not be for clarity, objectivity, but for subjectivity, for manipulation, for some unearned, undeserved advantage, prestige.

When a scientist experiments and makes a new discovery, he has to clearly write his experimental process with facts, words, details, etc. so other scientists can replicate it, produce the same results.

But a pseudo-scientist uses words, methods, that have no objective, factual base and no one else can get the same results.

A famous case was the claim of creating *cold fusion* which could not be replicated.

Many newspaper, magazine, writers wrote stories, articles, about UFOs (unidentified flying objects). They rejected an objective understanding and explanation as an unexplained aerial phenomenon that needs to be scientifically investigated.

Those negative minds chose to be involved in spreading the UFO craze. They cared nothing for the real world of facts or their own intelligence, integrity. They cared only to engage in creating fantasies, scare stories, about superior, hostile alien invaders from another planet.

Many newspaper headlines are filled with non-objective material. One typical headline: "Violence Kills 5 in Gaza and the West Bank".

"Violence" (what happened) is an abstraction and not an active, causal agent (a who, an actor, a cause).

How many times are abstractions, collective nouns, presented as actual, biological, living entities, as "the public has a right to know", "public opinion", "the poor", etc. and odd juxtapositions presented like "a healthy profit", a medical term linked with an economic term, etc.

Environmentalists, the media, describe certain kinds of crops to be harvested (wheat, oats, etc.) as food to build bodies.

Another kind of crop (trees) is "slashed", "destroyed", "devastated", "killed" and not harvested for lumber to build homes, etc.

Malaria still kills millions of people yet it is forbidden to use DDT to kill mosquitoes that cause malaria, the deaths.

So non-objective words, word choices, understanding, decisions enforced by law, have continuing deadly consequences.

There are some readers, listeners, who claim that they want an honest, just accounting from writers and speakers, in their written and spoken (interviews) material like in a court of law, to tell the truth and nothing but the truth.

But those readers/listeners are usually unwilling to actually test the validity of what the writer writes or says about his claimed facts and truth.

If more readers and listeners (and publications) did actually care, it is doubtful any issue would be an issue for long. The evasions, contradictions, would be obvious.

This non-caring is especially true when the reader/listener shares the position, the illusions, the beliefs, the claims, of the writer/speaker and especially when the writer/speaker has some public prestige, status.

Which brings us to a comic industry example.

Stan Lee's dominant writing/speaking style is designed to give the impression of being non-serious, of being playful, of having fun, to show that he is not mean-spirited, won't harm, abuse, hurt anyone.

No matter how serious the topic or issue, he is not going to get involved, not be controversial, judgmental.

Lee's style also means nothing is really important to him unless it affects his status, his "creator" claims, which must be reinforced and protected.

His goal is to create a friendly atmosphere with a little emotional twitter for a happy, friendly occasion.

Lee has his humorous, friendly routine to put down others. An example will be given.

But fun, humor, for a writer/speaker, can be a disguise, a deception, a manipulation device, a technique to undercut the importance of facts, truth, issues affecting others unjustly.

Humor, fun, is a relatively safe way to avoid being serious, accurate, truthful, objective.

All serious, non-Lee people, material, are grist for a Lee humor routine. One known example is Lee's version of his trying to sell his Spider-Man idea to Martin Goodman, Marvel's publisher, the creator of Marvel Comics (a "first sayer").

Lee has his version of Goodman not liking Lee's S-M selling points (virtues!?) for his "hero", Peter Parker, who would be "the quintessential hard-luck kid. He'd have allergy attacks when fighting the villains, he'd be plagued by ingrown toenails, acne, hay fever, and anything else I could dream up."

One wonders if Lee told all the above in gestures, acting it out, as he reportedly did with artists doing his stories.

Also, did he tell Goodman the flawed hero would be called Spider-Boy? Why Spider-Man for a deliberately teenage hero?

Lee's negative sales pitch is told to Martin Goodman who has to feel proud of his abilities (not flaws) to create, establish, a comic book company, to still be in business when so many other comic companies had failed.

Goodman has to be proud of some of the things he published like the Sub-Mariner, The Human Torch and, certainly, the world renowned Captain America.

"Martin hated it."

"Martin tsk-tsk-ed a few times and went back to his Scrabble game."

We go from an extreme emotion of *hate*, to tsk tsk, an emotional indifference, to a Scrabble game, a complete indifference!?

There is no hate like "You're fired" or "Go back to your story/idea board."

It's another Lee fiction or fantasy. I'll have more to say in my article, "Martin Goodman/Stan Lee".

As to Lee's letter to me (8/18/99), it contains Lee's created illusion of credibility. It is an example of his manipulation with a word choice ("considered": pondering, maybe, possible, some doubt, no certainty, not definite, etc.) deliberately chosen to sound equal to sharing the creator status yet not actually surrendering anything of his having the only creator claim.

"I have always considered Steve Ditko to be Spider-Man's co-creator."

Consider: to think about in order to understand, in order to make a decision about; to ponder.

What is needed to be considered, pondered, and for how long?

The issue is: Either Steve Ditko is the co-creator of Spider-Man or Steve Ditko is not the co-creator of Spider-Man.

A is A or A is not A.

There is a long Lee paper trail of interviews, etc. Where is it actually explicit that "\_\_\_\_\_ is the co-\_\_\_\_\_?"

A Marvel outsider will need to "consider", to ponder, an issue or problem like who created what which he has become aware of or has some interest in.

The outsider can't have the necessary inside information of what actually went on in creating the issue, problem, and be able to make a proper evaluation and judgment, to take a side.

But he is certainly capable, if he is willing, of getting, having, a basic understanding with the issues, important concepts, words, definitions of "create", "creator" and "creation".

Anyone who doesn't know, want, that basic understanding should suspend all judgments, keep silent, make no public comments.

Unfortunately, the ones who know the least are the ones most anxious to sound the most authoritative and help in creating public celebrities.

Yet an insider from the start, from day one, still needs to consider, to ponder!?

Here is Stan Lee's deliberate, non-objective identification.

"I'm more than willing to say Steve cocreated the webswinger with me..." (*Excelsior* p172)

"Webswinger"! Where did *he* come from?

Did Marvel's creator ("first sayer"), Martin Goodman, publish a comic book character called "the webswinger"!?

Is it so difficult for Lee to admit, write, "Steve co-created Spider-Man with me"?

Whenever, wherever, the need arises, one should be more than willing to be honest, truthful, to be fair to both involved parties.

It is also instructive in reading, listening, to Lee to know what he doesn't remember such as what was the

Spider-Man idea and whose idea was in the Lee/Kirby or Kirby/Lee five-page Spider-Man failure.

What a speaker/writer claims to remember usually comes out in some detail and it all comes out in his favor while diminishing others involved.

A self-proclaimed "poor memory" can save one from having to reveal his mistakes or crediting others.

It's a good strategy, a good excuse (and to his advantage) to claim to have a poor memory and thereby evade the full, deserved consequences of his false claims.

It's all in fun, it's all excusable, but all actions, behavior, have consequences for good or ill.

Having fun, humor, is not an unconditional virtue. It depends on the context, the values involved, what kind of effect and on whom, how and why. Exactly what are one's reasons, motives (good or bad).

A kind of fun can be seen in the violent actions of sports fans at hockey and soccer games.

Even in riots, there is a kind of joyous celebration in the criminal acts of the rioters.

And there were the cheering crowds after learning of the New York City Twin Towers terrorist attack and the thousands of innocent people murdered.

Most of the fun-minded believe that having fun is an unconditional virtue and should always be at the expense of other people, meaning at the expense, denial, of truth and justice (the earned and deserved).

Their idea of fun is where nothing they do is to be taken seriously or wrong.

Notice the kind of fun, humor, in movies, TV shows, that make a hero, a valid authority figure, look foolish, incompetent, an object of ridicule, fun, or even a bad guy.

To serve what purpose, end?

Their motive, aim, purpose, goal is to undercut a higher, proper model of human values, objective standards, virtues, to make the actual best minds look silly, ridiculous, bad, even inhuman.

There is the fun in being playful, in deliberately annoying, teasing, abusing, smearing others, pandering to their own whim, gratification and emotions.

They choose to be mentally, morally, oblivious to their own self-negating, even self-degrading, behavior, confession and all for their smile or smirk or "feel good" superiority.

They choose to remain oblivious to their actually renouncing themselves to be human beings, rational beings, and choose to be merely an emotionally driven body: meat.

Police blotters across the country record arrests of people who started out just wanting to have some fun and ended in sorrow, misery, violence, tragedy and death.

But a writer/speaker (actually everyone) in factual matters has to accept the burden of proof, to provide convincing evidence, material, to validate his beliefs, claims.

In fiction, one is free to fantasize and others are free to not get involved.

Lee has not accepted that burden of proof nor do most of his believers, supporters, care about proof or the truth.

They are willing to accept the fallacy of truth by authority or by prestige.

They mindlessly follow the feel-good illusions, sharing in the fantasies like many voters can share in the promises of political candidates.

And so it is with the legal system where the laws can be changed to protect the guilty thereby punishing the innocent.

That anti-reality, anti-mind does not work in science with beliefs, claims, that some concoction will cure a patient's illness.

So one always has the choice to be indifferent, to reject facts, reality and be unwilling to pay the penalty for one's behavior.

But someone always has to pay by just or unjust means.

It has been said (and believed) that nothing sells better than the light touch, the non-serious, the "I'm just kidding..." the "Don't take me seriously" approach, the nothing-is-really-serious style of writing and speaking.

That style is impressionable on the passive-minded as a safe truth to believe, to use, for oneself and with others: "I didn't mean it so I can't have done anything wrong."

There is a light touch in politics where nothing sells better than promising some unearned, undeserved benefits such as subsidies, entitlements, promising some eternally safe, utopian society with five-year plans or environmental laws that mandate nothing must harm wildlife, jungles, especially diseases (malaria, etc.).

One utopian idea, promise, solution, is the historical example of the light touch promise of British prime minister Neville Chamberlain who waved a peace treaty he had signed with Nazi Germany's Adolf Hitler. Chamberlain shouted, promised, "Peace in our time" to a very happy audience, nation, and a very relieved large part of Europe's affected nations.

An idea, say it, have it accepted, write it, sign it and then it is guaranteed. A peace treaty idea like the Lee or Kirby five-page Spider-Man idea.

Also, ethically, nothing sells better than "Judge not lest ye be judged," so the worst offender is free of blame, his crime is actually a medical problem and not a moral/legal one.

So no penalty, punishment, thereby denying there is a victim who has been abused, violated, suffers loss and pain.

But there is the happy feeling of true justice for all.

An idea, word, belief, can be deceptive like a worthless signed peace treaty, like all fantasies guaranteeing nothing real. They are promising, promoting, some "real" ideal, some best for all that results in the worst.

So writing/speaking style/content is no guarantee of stated or intended or believed results, consequences unless that style is based on facts, truth, is objective.

Lee's light touch with Martin Goodman and his flawed, neurotic, anti-hero rejected the best standard for a hero as a rational being at his best and as an agent of justice.

Ideas, words on paper, or ideas, words spoken, can be, are, translated in beliefs, actions.

They can, will, lead to something far different than believed, intended in actual practice, results, events. It is like some practical joke ending in even deadly consequences.

If one is not explicitly, objectively clear about what one is actually advocating, then he will not, cannot, be clear about what kind of long-range consequences will result or must result (a treaty with a dictator, etc.).

A writing style involves a thinking style of what values, standards a mind holds, of how he thinks about himself and the world and so what?

It has been said, believed, that writing reveals the writer's true inner self and that no writer can actually write down, sink below, his true level.

A writer of anti-reality, anti-man, anti-mind, anti-justice is writing on his mind's true level. He is revealing, confessing, what he truly values, who he really is.

What holds for a level of writing has to first hold for the writer's mind of what is of primary importance for his attention, concerns and actions, and what he believes is best, is possible, for his successful well-being in a competitive world, in a believed benevolent or malevolent universe.

A mind will choose to think, act, write, according to his rationally good or irrational ill of what he believes is, in fact, true, therefore just, the earned and deserved, or for what is, in fact, untrue and therefore unjust, unearned, undeserved.

One can see, know, of all kinds of negative actions, events happening all around us: official corruption, public scandals, crimes of violence, killings, treasonable acts, terrorist attempts and attacks, hostile nations posing nuclear war threats, violent armed action and wars in countries. All reported, covered, by various news outlets.

A mind can know, if not fully, the kind of ideas, beliefs, motivating, causing, negative, destructive actions, consequences (killing in a hold-up for unearned wealth, homicide bombers, terrorist attacks by the religious faithful, by fanatics, for some believed afterlife reward or hatred beyond all reasoning).

A mind, through evasion, denial, dishonesty, compromise, etc. will allow the negative, the violators of individual rights, the anti-mind/reason, the initiators of force and violence, to get away with their irrationality, injustice, but reality will not allow it.

Reality's style is justice in all things.

Contradictions cannot exist in reality. Contradictions in a mind destroy the efficacy of that mind. The deliberately flawed (compromised, corrupted) mind is increasingly unable to deal successfully with occurring problems.

The choice is either A or its contradiction, not A, the unreal, the anti-mind/life.

**MARTIN GOODMAN/STAN LEE:** I never met Martin Goodman.

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I may have seen him on the Marvel floor but that is the extent of my knowing him.

But I do know something of the relationship between Goodman and Lee.

I suggested the corner box with a Marvel hero face and drew a face to show Lee and Sol Brodsky how it would look, and more important how and why the Marvel title with a hero face would be quickly seen, recognized, no matter how comic books sold in stores were placed in racks.

The idea had to checked with, okayed by, Goodman.

I asked Lee why he was doing a war book (*Sgt. Fury*) and he said, "Goodman wanted it."

Lee told me Goodman didn't want any more stories about or with rats. That came about after we did a story about a shrunken spy hunted by rats.

It's now common knowledge that Goodman wanted a team of super heroes that became the Fantastic Four (none with original powers or gimmicks).

Lev Gleason's publications, copyrights, had become public property. It was probably Goodman or his lawyers who became aware of this.

Marvel acquired Daredevil who had been drawn by Charles Biro.

Stan wanted me to do the Marvel Daredevil. I could actually use Biro's Daredevil costume.

I didn't want to do it.

I know of a time when Lee, coming from Goodman's office, wasn't ending on some comic routine such as his version of telling a reluctant Goodman about a problem ridden teenager, anti-hero, S-M.

In one of Lee's interviews, Lee says about doing S-M that "my publisher asked me to do another super hero."

Martin Goodman, Lee's publisher, is not named by Lee.

From page 126 Lee's *Excelsior*: "He'd be an orphan who lived with his aunt and uncle, a bit of a nerd, a loser in the romance department, and who constantly worried about the fact that his family had barely enough money to live on. Except for his super-power, he'd be the quintessential hard luck kid. He'd have allergy attacks when fighting the villains, he'd be plagued by ingrown toenails, acne, hay fever, and anything else I could dream up.

"I waited for Martin's enthusiastic reaction, for a hearty pat on the back and a robust 'Go to it, m'boy!' Good thing I didn't hold my breath. Martin hated it."

"Hated it."?! How could he?!

Imagine you are a car manufacturer and you want to put out a new car model. Your production designer comes and tells you his design for the new model. It is the Adult/Kiddy Kar (A/KK).

The A/KK has wobbly wheels, erratic steering, unreliable brakes, lumpy seat cushions, is a real gas guzzler, the doors won't close properly and any other defects that he can "dream up".

Of course, you just love the A/KK, the "ideas".

How could you not?

And imagine the commercials promoting the A/KK with more of the same kind of negative selling points. A comic company's products are creations showing models of man. The stories show the kinds of men, women, their qualities, virtues, fitness to deal with adversities, hardships, crime, criminals and villains.

The stories, dramas are about what the successful, the best men, minds, need, require, demand and how to act in immoral, illegal, anti-life situations.

What kind of man/life model one chooses to design, create, to have the best qualities, values, for achieving the best kind of life says much about how one views the world.

There is in the story, drama, a confession of what one wants to see, to have exist, to admire, his kind of world.

The designer, "creator", has his choice of bringing into existence a model, his ideal of man at his worst or at his best.

And that also goes for the buyer of the model. Does he want an A/KK or the most efficient, safest model. I've commented on Kirby/Lee's or Lee/Kirby's failed "creative ideas", the five, penciled pages attempt to create the first S-M.

Whoever the actual "first sayer", he couldn't get his "saying" of the five pages of the "created" S-M "idea" to be published.

That first published S-M took doing.

It took a special kind of division of labor. It was not a published S-M synopsis but a full, developed page/panel story and art.

The main point is that what Goodman wanted, Goodman got.

Martin Goodman is the "first sayer", doer, in "creating" a comic publishing company (Atlas/Marvel).

So Goodman is the "creator" of Marvel's comic books.

So does Goodman as the "first sayer", publisher, also mean that Goodman is the first sayer of everything Lee did and that Lee cannot (on his own terms) even claim to be a "co-creator" of anything that Goodman/Marvel published?

It's what Lee, in his own words, actually claims, admits.

Lee was just like the artist, "just a guy who did what the first sayer told him to do."



## THEY ARE THE...

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I've met some people who say that they like what I have written in my articles published in Robin Snyder's *The Comics!*

I ask them if they wrote to Robin about it.

The answer is always "No".

Their identities will be revealed after another real life event.

A politician spoke out about a controversial issue and he took a definite, unpopular stand. A fellow politician, in private, told the speaker that he agreed with what had been said, with his stand, but he would not support him publicly.

So we have that category, that group, that usually large group, of silent supporters.

They are vocally supportive only when it does no real good.

They are the unwilling, those afraid to actually, publicly, stand for what they believe, hold, as true, right and good.

Is it any wonder why the vocal worst, the negatives, always dominate all the issues while the positives hide in passivity, in silence.

## THE MARK AND THE STAIN

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Even if it were possible, it would be useless to present documented evidence, a camera/voice recording events of what is being said and done, of comics fans deceits, their actual, deliberate abuses of my (and other

professionals) good will.

That is because too many of today's comics fans minds are unwilling, won't accept or deal with, reality, facts, truth, objectivity.

Those fan minds can only deal with their arbitrary whims, short-term gratifications.

It is like with those comics fans "cancel my subscription" mentality over the valid question to be discussed, debated: "Why no Iraqi war comic book today?"

Those minds mean cancel everything that disturbs their desires.

Those minds react emotionally and cannot stand not having their way.

That mentality is of the self-made, lower animal mentality.

That mentality can be implicitly aware of honesty, common decency, of different likes/dislikes, etc. but that mentality refuses to really, explicitly know, understand and accept, engage in, even common courtesy.

That mentality chooses to be self-blinded to the context, meaning, implications, of what is actually involved in dealing with others, with different minds, beliefs, conflicting views and even a question.

That mentality cannot tolerate any proper, rational (even sensible) behavior and relationship of both sides peacefully going their separate ways.

That's bad enough but what is far worse are those comics fans who ignore, evade, what actually takes place on the sensory-perceptual level. They refuse to objectively, rationally identify the negative, destructive behavior of themselves, others, especially if the identification upsets their shared illusions and whims. They are only to willing to pander to and support the crybaby mentality that always wants, demands to have, its own way and they can only react with uncalled for tantrums and abusive behavior.

Those panderers do not blame the abusers, those irrational, unjust fans, but the rightful agents who seek understanding.

Today's comics fan mentality is clearly being shown, demonstrated, by not only their acceptance of deliberate spoilage of a hero as an anti-hero to the approval, acceptance, of some Marvel covers and statues of "heroes" in stages of rot.

That kind of mental/moral corruption, spoilage, rot, is self-initiated, self-accepted, self-inflicting, as the more desirable, chosen way for a man, mind, hero, fan to be.

That fan mind chooses self-induced spoilage, seeks, chooses, rottenness, to be, to act, not only unjustly but deliberately, mentally, morally seeking self-destruction.

Once a mind stops exploring man's greatness he will indulge in his depravities.

Whatever mark I (and other professionals) have earned in comic book history, there will always be what many comic book fans (and some professionals) by their negative, anti-thoughts, actions, deeds, have justly earned with their uncalled for negative, abusive behavior.

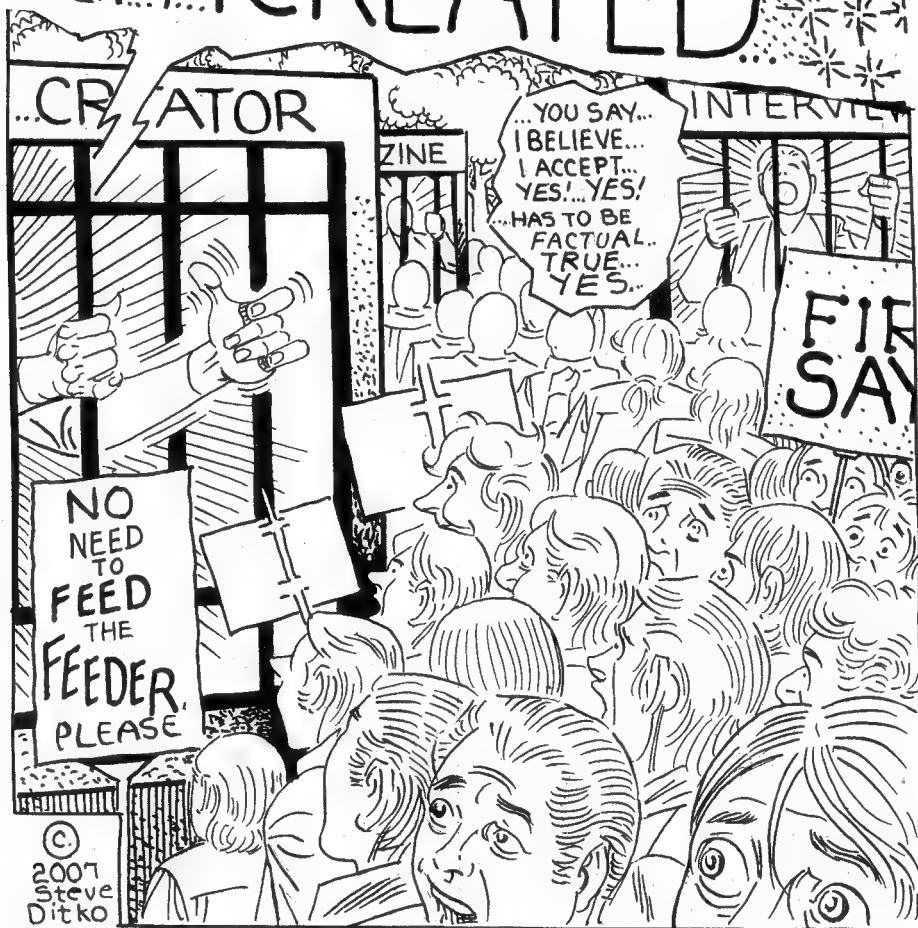
What they will forever leave recorded is their very ugly stain.

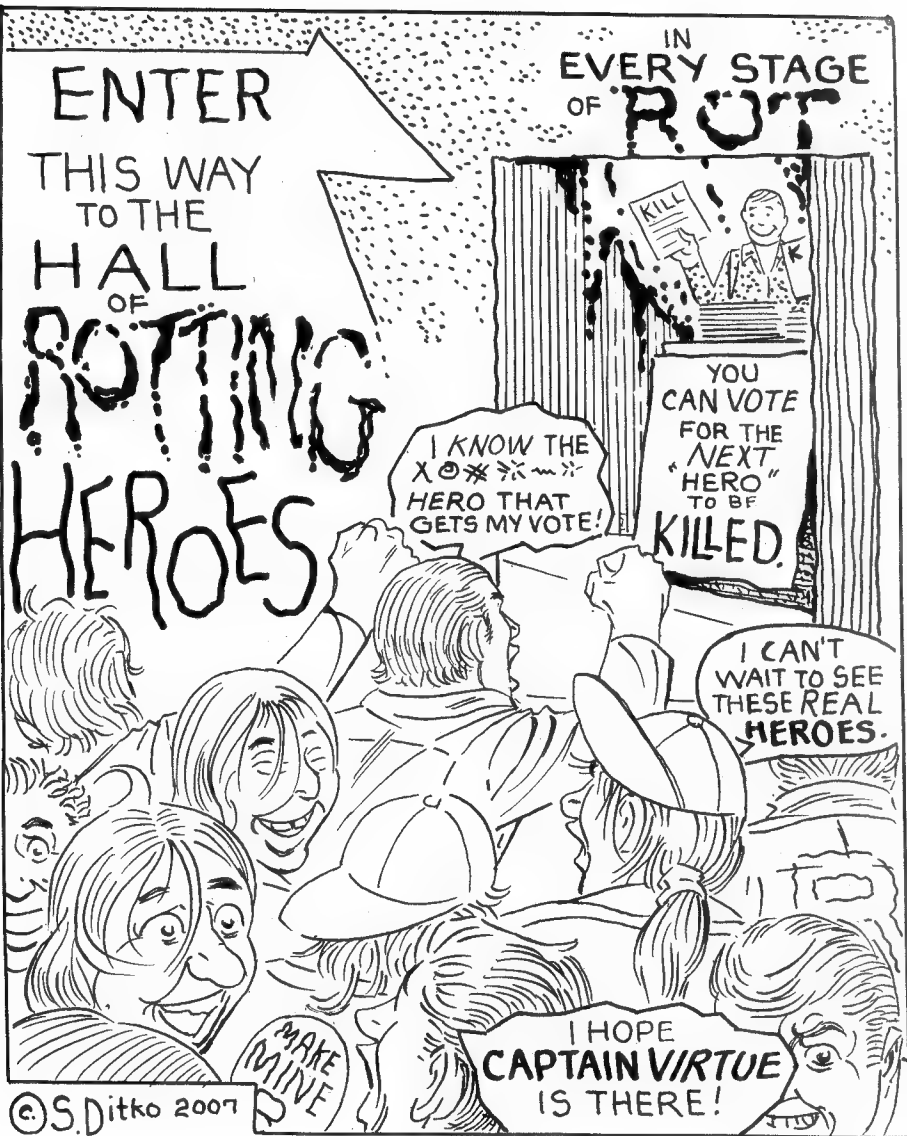
I'M  
CREATING  
AIRPLANES  
JET PLANES  
SPACE SHIPS  
ROCKET  
INTERPLANAR



# FEEDING TIME

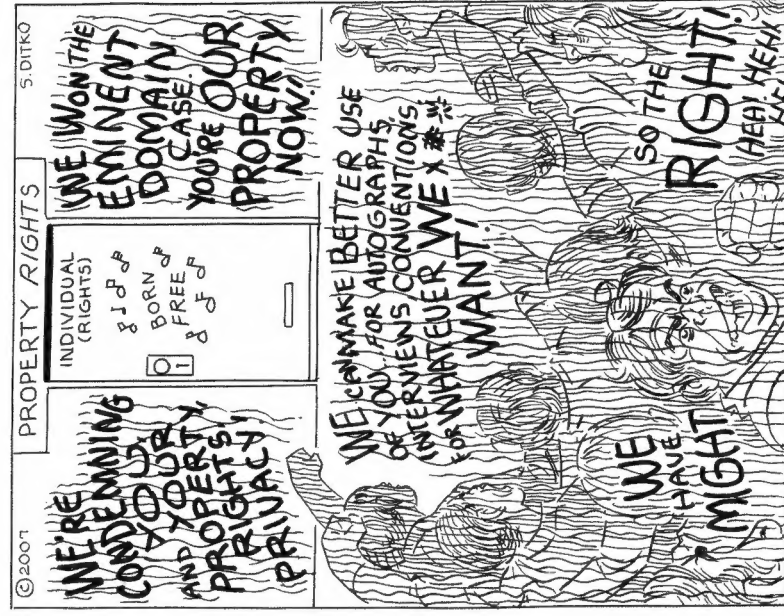
WAIT...DON'T LEAVE, SWALLOW THIS...  
THEN...I...ICREATED





U HEROES Have been FOUND GUILTY of  
being TRULY HEROIC, ADMIRABLE...Yuk... And  
MUST BE BANISHED FOREVER FROM EVER  
APPEARING <sup>UGH</sup> INSPIRING...GOOD...JUS...  
I'M MAD at U & U & etc...et





Tsk! Tsk! Those poor minds refuse to understand individual rights, property rights, a free market, a mutual trade of values by mutual consent for mutual benefit, the rightly earned, the rightly deserved by an objective justice for all and demand special privileges of the power of might is right and that brute force decides what is just. Tsk! Tsk!



